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ABSTRACT

This document is a teachers' resource manual, grades Kindergarten through Twelve, for the promotion of students' facility in written composition in the context of a language-experience approach and through the use of diagnostic-prescriptive techniques derived from modern linguistic theory. The "Individualized Language Arts: Diagnosis, Prescription, and Evaluation" project (on which this manual is based) was validated in 1973 by the standards and guidelines of the U.S. Office of Education as innovative, successful, cost-effective, and exportable. As a result of the validation, the project is now funded as a demonstration site by the New Jersey ESEA Title III program. This Project, it is stated, was designed to meet the critical need of educators to develop more effective methods of analyzing students' writing, and to prescribe and apply individualized instructional techniques in order to promote greater writing facility. The students' writing development is traced by three samples, taken at three intervals during the year. The evaluation of the samples, based on commonly accepted Language Arts objectives is considered to pinpoint each student's current strengths and needs. A prescriptive program which is said to emphasize the integration of subject areas is used in this Project. The program utilizes an individualized approach, and is used in grades one through twelve. (Author/JM)

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ED110544

INDIVIDUALIZED LANGUAGE ARTS

——— diagnosis

——— prescription

——— evaluation

A TEACHERS' RESOURCE MANUAL, GRADES K-12, FOR THE PROMOTION OF STUDENTS' FACILITY IN WRITTEN COMPOSITION IN THE CONTEXT OF A LANGUAGE-EXPERIENCE APPROACH AND THROUGH THE USE OF DIAGNOSTIC-PRESCRIPTIVE TECHNIQUES DERIVED FROM MODERN LINGUISTIC THEORY.

ESEA Title III Project: 70-014

Weehawken Board of Education　　Weehawken, N. J. 07087

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INDIVIDUALIZED LANGUAGE ARTS

——— diagnosis

——— prescription

——— evaluation

For further information about our Project, you are cordially invited to contact the Project Team.

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RATIONALE

Linguistics, the study of language, provides knowledge which can be translated into techniques for improving selected aspects of writing instruction. These techniques can be blended with a language-experience approach, so that the language, feelings, and ideas of students can be used to promote motivation, precision, and control. Furthermore, such instruction utilizes writing activities in all parts of the curriculum, and can be organized within a diagnostic-teaching framework. Teachers and students can thus have continuous diagnosis of the writing, prescription of relevant methodology, and evaluation of results.

In general, this rationale provides for helping to meet students' important personal writing needs. Simultaneously, it offers a structure so that teachers may have guidelines, procedures, strategies, and many specific examples of how to teach writing. Our approach is basically one of discovery. It can be used with either graded or non-graded classes. It can be employed with almost any kind of classroom organization.

Our rationale includes the expectation that students' language can be a powerful springboard for learning Language Arts skills. However, these skills are acquired in such a way that positive attitudes and understandings are promoted. These, in turn, generate and reinforce further skill development. Thus, a curriculum balance is struck between the ideas, feelings, and attitudes of the students and the acquisition of the writing skills necessary for success in life. Our program is intended to encourage growth: increasing self-confidence and positive achievement on the part of the students who are being helped to become better writers.

OVERVIEW

Authorities in the Language Arts agree that educators need to develop more effective methods of analyzing students' writing, and to prescribe and apply individualized instructional techniques in order to promote greater writing facility. Our Project, "Individualized Language Arts:Diagnosis, Prescription, and Evaluation," was designed to meet this critical need.

The students' writing development is traced by three samples, taken at three intervals during the year. The evaluation of the samples, based on commonly accepted Language Arts objectives, pinpoints each student's current strengths and needs.

A prescriptive program which emphasizes the integration of subject areas is used in our Project. The program utilizes an individualized approach. Writing instruction is related to speaking, listening, and reading activities, as well as to the students' ideas and feelings.

The program is used in grades 1 - 12. The target population is highly mobile and includes many Spanish-speaking youngsters. The methods and materials in this program were developed cooperatively by the Project staff, Weehawken administrators and faculty members, and the students themselves.

RESULTS

Between 1970 and 1972, two successive statistical evaluations revealed that the writing skills of the children in our Project had definitely improved in certain ways.

In 1970-71, we matched the youngsters in our third and sixth grades with children in the same grades in a nearby community which is very similar to Weehawken but whose schools use traditional methods of teaching Composition. We had both groups of children write and re-write compositions on topics of their own choosing, but with no special help from teachers, at the beginning, middle, and end of the school year. Then we examined random samples of these compositions, looking for growth in terms of eleven criteria.

Five of the criteria were adapted from authoritative sources in Language Arts research. The remaining criteria came from the Weehawken teachers themselves, who were using the compositions for their own diagnoses of the children's individual strengths and needs in writing. These criteria represented what the teachers considered to be the major needs of the Weehawken children as a whole, at the opening of the year. At the start of the evaluation, we made a total of 44 predictions about the outcomes. They proved to be close to 90 percent correct.

The statistics showed that the Weehawken children were now writing longer, richer, and more varied sentences. A simple or complex sentence, or an independent clause inside a compound sentence, is called a "T-unit." The average number of words per T-unit is a highly significant score in correlating children's writing ability with grade level. On this vital score our sixth-graders registered a gain of over 45 percent in a single year, which put them well ahead of the control-group children. The Weehawken children were also using more series of words and of word-groups, to convey greater amounts of information. They were moving parts of their sentences around to a larger extent, to vary their writing style and give better emphasis to the most important words and phrases. Above all, our children tended to write a higher proportion of complex and compound sentences, and fewer simple sentences, as the year went by. The ability to combine simple sentences into complex and compound sentences is one of the surest signs of growth in writing. This ability revealed itself even at the third-grade level.

In sum, the Weehawken children had gained longitudinally, with respect to most of the criteria, during the year. However, they had also shown considerably greater improvement than the control-group children taught by the traditional methods. Furthermore, the follow-up statistical evaluation in 1971-72 indicated that these same Weehawken children have generally continued to show improvement in their writing.

The compositions themselves, both in 1970-71 and 1971-72, also displayed growth in important aspects of writing which cannot be measured. The children's vocabulary, for instance, was rich and varied, and impressive for its maturity even in the lower elementary grades. The writing was also well organized; the stories revealed a clear sense of purpose and sequence.

GUIDELINES FOR THE TEACHING OF WRITING

The teaching of writing should

be specifically related to the students' needs, purposes, interests, ideas, and feelings as much as possible;

be concerned both with "turning on" the students--motivating them, encouraging them to be imaginative--and with helping them to develop stylistic competence;

utilize the students' own language, their own vocabularies, their own sentences and other structures;

be developed through a process of discovery, coupled with reinforcement, in a variety of situations meaningful to the students themselves;

begin with oral demonstrations of what is to be included in a writing activity;

proceed from group writing activities to individual ones:

be applied as an integral part of the regular classroom work in each content area in the elementary school, and as an integral part of all English teaching in the high school;

be accompanied by constant on-going evaluation by the teacher --diagnosing the students' needs, and prescribing specific techniques to meet their needs--and by the students themselves.

* * * * * * *

MEETING STUDENTS' PERSONAL NEEDS THROUGH WRITING ACTIVITIES

An individual may need to write to express his own feelings or attitudes:

To express joy or happiness or gratitude

To voice his wonder or curiosity or compassion

To provide an outlet for anger or hostility

To verbalize anxieties or worries

An individual may need to write to communicate with other human beings:

To express friendship or personal interest

To express an opinion or to editorialize

To advance an idea or a theory or an explanation

To describe an event or an incident

To give or request information

To apply for a job and to fulfill job requirements

* * * * * * * *

Since we live in a literate society, it is essential that all students be helped to write with a degree of competence commensurate with their abilities.

BEGINNING THE YEAR'S WORK

Taking The First Writing Samples

1. During the first week or so of the school year, have your class write a composition. It will serve as the basis for your initial diagnosis of writing strengths and needs for both the entire class and individual students. (See p. 7.)

2. Have each student write a composition of between half a page (a recommended minimum in the lower grades) and a page and a half (a recommended maximum for students in the upper grades, but also for especially good writers at any grade level). However, do not force any student to write more than he can or wants to. The composition should bear the student's name, grade or class, and date.

3. Motivate the composition beforehand. Set the tone for the writing of the composition as a pleasurable activity. If it seems helpful, precede the writing with oral discussions. Give the class a list of possible topics to choose from; try to make them as interesting to the class as you can. Explain, however, that anyone who wishes to do so may supply a topic of his own.

4. It is strongly preferable, for the purpose of your evaluation, that the students write compositions of a more or less expository nature: compositions that are devoted in large measure to offering an opinion or explanation, or dealing with a problem of some kind, or making a comparison or contrast of some type. Sample topics might be: How I feel about____, and why. What I would do about____, and why. What would happen if______, and why. My favorite ________,and why. Why we need to_______. An important problem in the world (community, school, home) today is_________, and why. A composition which is purely narrative, which merely tells a story or relates a personal experience, limits the author's ability to demonstrate his writing competence.

5. Explain, too, if the question should arise, that these compositions will not be graded in any way, and that they may not be returned to the class for some time to come. The writing should be as spontaneous as possible.

6. During the writing, do not give any further help or instructions of any kind, even to the student who asks for, say, the correct spelling of a word. Do encourage the students to correct or even re-write their papers, though, and to use a dictionary or thesaurus. For original, corrected and/or re-written papers, insist on legibility.

7. It may be helpful, time permitting, to have the class write several papers, on different topics, and then turn in to you what each student considers to be his or her best composition.

8. Now perform the diagnosis and begin to chart class and individual needs on the Diagnostic Grid Sheet and the Writing Checklist.

USE OF THE DIAGNOSTIC GRID SHEET (DGS)

1. For each of your classes, use a Diagnostic Grid Sheet (DGS) to help you with your diagnosis of the first writing samples. In the appropriate blank spaces on the Diagnostic Grid Sheet, write in the names of your students.

2. Using the DGS, go over each writing sample carefully. Keeping your own grade-level objectives in mind, and referring to Guidelines for Ongoing Diagnosis (see p. 16), look for *gross*, *obvious*, *serious* needs in each student's writing. Needs of a less serious or less frequent nature can be left for future diagnosis. It is *not* expected (nor is it necessary in a first diagnosis) that any teacher will be evaluating every paper from the standpoint of *all* the objectives.

3. Across the top of the DGS are headings representing the six general Language Arts categories. Under each heading are the various items pertaining to each general category. (Thus, items 1 - 6 refer to the specific kinds of objectives under Vocabulary Development, and items 7 - 12 refer to the specific types of objectives under Morphology; etc. They are spelled out in the left-hand columns of Objectives and Recommended Techniques, beginning on p. 11.)

4. There is also a column labeled "Other." Here, note any additional kinds of writing objectives which are encountered in your diagnosis and which are not included on pp. 11-14.

5. When you note a serious, gross need on a student's paper, place a mark (dash, check, dot, or whatever) under his name and alongside the appropriate number on the DGS. (It might be helpful to do this in colored ink; diagnoses later in the year could then be made in ink of a different color.)

6. After you have completed the diagnosis for your entire class, go over the marked DGS and note two things; (a) needs common to all or many of the students, and (b) additional needs which individual students display. From this tabulation, establish *priorities of needs*. Rank highest those which are most serious for both the class and individual writers; meeting such needs will be your minimal, conservative objectives during this school year.

7. Now look at the right-hand columns of Objectives and Recommended Techniques with your initial, high-priority needs in mind, and begin to plan a sequence of recommended prescriptive techniques. Since each class will have more than one high-priority need, and since for each objective there is more than one recommended technique, think in terms of a group, or sequence, or cluster of techniques--to be introduced *one at a time*. Simultaneously, begin to make up the first few directions for the Teacher-Student Writing Checklist to correspond to these initial techniques. (See p. 15.)

DIAGNOSTIC GRID SHEET

Students' Names:

Teacher ____________ Grade ______

School ____________ Date ______

VOCABULARY DEVELOPMENT

1. Varied...language
2. Vivid...language
3. ...figurative...language
4. ...reinforcement...new words
5. Clear...usage
6. ...superfluous language

MORPHOLOGY

7. ...suffixes...verb forms
8. ...helping verbs
9. ...agreement
10. ...tense...mood
11. ...case
12. ...person

SENTENCE STRUCTURE

13. ...complete sentences
14. ...run-on sentences
15. Ample...varied...modifiers
16. ...misplaced...dangling modifiers
17. ...parallelism
18. ...sentence-openings
19. ...sentence types
    a. ...patterns
    b. ...decl.,interr.,imper...
    c. exclamatory
    d. ...simple.,compl.,compd...
20. ...length of sentences
21. ...series
22. ...voice
23. ...mood

ORGANIZATION

24. ...paragraph
25. ...topic sentences
26. ...illustr. (support) sentences
27. ...conclusion
28. ...shifts in topic or point of view within para.
29. ...trans. devices within para.
30. Logical...series of paras.
31. ...shifts in topic or point of views within series

32. ...end punctuation
33. ...internal punctuation
34. ...spelling

35. OTHER

____

____

____

OBJECTIVES AND RECOMMENDED TECHNIQUES

The general objectives cited in this section of the Manual are to be regarded as criteria in three respects. First, they may refer to goals for writing at your grade level. Secondly, they are criteria for the diagnosis of students' writing ability and the prescription of appropriate techniques to help overcome observed deficiencies. Finally, they may be regarded as criteria in your efforts to aid students who are already writing with fair competence to achieve further sophistication in written work.

For each objective, the techniques are listed in the approximate order of complexity. (Each technique itself, within the Manual, also proceeds from simpler steps to more complex steps. You should pace each technique to your students' maturity and general ability. See p. 29). If your students do not seem able to apply a particular technique effectively to their individual compositions, switch to another technique which is intended to meet the same need. Conversely, if a technique (or part of it) is too easy for your students, teach them the more advanced steps of the technique, or have them apply a more complex technique to reach the same objective.

Each technique, of course, is to be translated into a direction or reminder on the Teacher-Student Writing Checklist, as soon as it has been taught to the class through oral demonstrations and group compositions.

In practice, you will be asking your students to apply more than one technique--item on the Checklist--at a time, in order to meet the major writing needs of the class. Therefore, you will be organizing the techniques into clusters or sequences. Note that just as each objective is correlated with several possible techniques, so a specific technique is apt to be relevant to more than one objective. In planning your sequence, then, choose the smallest number of techniques that can relate simultaneously to your major objectives for your class.

Have your students stay with the same sequence of techniques, and Checklist directions, until they have demonstrated first in group compositions and then in individual compositions the specific kinds of improvement you are looking for. Then add new techniques and Checklist directions, to help your students to meet the other needs that have emerged in your diagnoses. See p. 15 .

Whether you are utilizing techniques to strengthen weak skills or to promote greater sophistication in writing, the techniques you organize into sequences should have the same direction within the sequences as the following over-all order of techniques.

RECOMMENDED SEQUENCE OF DEVELOPMENTAL TECHNIQUES

Outlining (or The Framed Paragraph, or Sentence Synthesis)

Slotting: The Kernel Sentence

Slotting: Noun Phrases (Clusters)

Slotting: Verb Phrases

Slotting: Clauses (Dependent or Subordinate Clauses)

Slotting: Prepositional Phrases

Slotting: Appositives

Slotting: Verbal Phrases

Expansion by Modification

Expansion by Duplication

Sentence Reduction

Movability

Sentence Inversion

The Passive Transformation

The Expletive Transformation

Embedding (Sentence Coordination and Subordination)

The Interrogative Transformation

The Imperative Transformation

The Exclamatory Sentence

OBJECTIVES AND RECOMMENDED TECHNIQUES

OBJECTIVES (for Diagnosis)	RECOMMENDED BATTERIES OF TECHNIQUES (for Prescription)
Vocabulary Development	
1. Varied, abundant language 2. Vivid, concrete, sensory language 3. Use of figurative as well as literal language	Oral reading of compositions; all Slotting techniques (in order cited on Contents page); Expansion (by Modification; by Duplication); Imperative Transformation
4. Use and reinforcement of new vocabulary words elicited in oral or writing activities, or taught in spelling, dictionary, thesaurus, or reading activities	Same as above, plus Sentence Synthesis
5. Clear, accurate usage	Oral reading of compositions; all Slotting techniques (in order cited on Contents page); dictionary activities
6. Avoidance of superfluous language (especially And, Then, So, at the beginnings of sentences)	Oral reading of compositions; Sentence Reduction; Embedding
Morphology	
7. Proper use of suffixes and irregular word-forms (such as plural nouns and past-tense forms of verbs)	Oral reading of compositions; Slotting (Kernel Sentences, Noun Phrases, Verb Phrases, Verbal Phrases); Sentence Reduction; dictionary activities
8. Proper use of helping (auxiliary) verbs	Oral reading of compositions; Slotting (Verb Phrases, Verbal Phrases)
9. Avoidance of errors in agreement	Oral reading of compositions; Slotting (Kernel Sentences, Noun Phrases, Verb Phrases); Sentence Reduction; Passive Transformation; Expletive Transformation

OBJECTIVES AND RECOMMENDED TECHNIQUES (continued)

OBJECTIVES (for Diagnosis)	RECOMMENDED BATTERIES OF TECHNIQUES (for Prescription)
Morphology	
10. Avoidance of errors in tense or mood	Oral reading of compositions; Slotting (Kernel Sentences, Verb Phrases, Verbal Phrases); Sentence Reduction
11. Avoidance of errors in case	Oral reading of compositions; Slotting (Kernel Sentences, Noun Phrases, Prepositional Phrases); Sentence Reduction; Interrogative Transformation
12. Avoidance of errors or inconsistencies	Oral reading of compositions; Slotting: Kernel Sentences; Sentence Reduction
Sentence Structure	
13. Use of complete sentences (avoidance of sentence fragments)	Oral reading of compositions; Sentence Synthesis; Slotting (Kernel Sentences, Noun Phrases, Clauses, Prepositional Phrases, Appositives, Verbal Phrases); Sentence Reduction; Embedding; Interrogative Transformation
14. Avoidance of run-on or fused sentences	Oral reading of compositions; Slotting: Kernel Sentences; Sentence Reduction
15. Ample and varied use of modifiers	Oral reading of compositions; Outlining; Sentence Synthesis; same as for 1 - 3 above; Movability; Embedding
16. Avoidance of misplaced or dangling modifiers	Oral reading of compositions; Slotting (Clauses, Prepositional Phrases, Appositives, Verbal Phrases); Expansion by Modification; Movability; Embedding
17. Good parallelism	Oral reading of compositions; Expansion by Duplication; Embedding; Sentence Inversion
18. Variation in sentence-openings	Oral reading of compositions; Movability; Sentence Inversion; Passive Transformation; Expletive Transformation

OBJECTIVES AND RECOMMENDED TECHNIQUES (continued)

OBJECTIVES (for Diagnosis)	RECOMMENDED BATTERIES OF TECHNIQUES (for Prescription)
19. Variation in sentence-types	
a. Use of variety of basic sentence patterns	Oral reading of compositions; Sentence Synthesis; Slotting: Kernel Sentences
b. Use of declarative, interrogative, imperative sentences	Oral reading of compositions; Sentence Synthesis; Slotting: Kernel Sentences; Interrogative Transformation; Imperative Transformation
c. Use of exclamatory sentences	Oral reading of compositions; Sentence Synthesis; Exclamatory Sentence
d. Use of simple, complex, compound, and compound-complex sentences	Oral reading of compositions; Sentence Synthesis, Slotting (Kernel Sentences, Clauses); Embedding
20. Variety in length of sentences (short, medium, long)	Oral reading of compositions; all Slotting techniques (in order cited on Contents page); Expansion (by Modification; by Duplication); Sentence Reduction; Expletive Transformation; Embedding
21. Use of words, phrases, clauses, or parts of sentences (subject, verb phrase, complement) in series	Oral reading of compositions; Expansion by Duplication; Embedding
22. Variety in voice	Oral reading of compositions; Passive Transformation
23. Variety in mood (mode)	Oral reading of compositions; Slotting (Verb Phrases, Clauses); Imperative Transformation
Organization	
24. Development of unified, coherent paragraph	Oral reading of compositions; Outlining; Framed Paragraph; Sentence Reduction; Movability
25. Distinct topic sentence (with varied placement)	Same as for 24

OBJECTIVES AND RECOMMENDED TECHNIQUES (continued)

OBJECTIVES (for Diagnosis)	RECOMMENDED BATTERIES OF TECHNIQUES (for Prescription)
Organization	
26. Relevant illustrative (supporting) sentences	Oral reading of compositions; Outlining; Framed Paragraph; Sentence Reduction; Movability
27. Effective conclusion to paragraph	Oral reading of compositions; Outlining; Framed Paragraph
28. Avoidance of shifts in topic or point of view within paragraph	Oral reading of compositions; Outlining; Framed Paragraph; Sentence Reduction; Movability
29. Good transitional devices within a paragraph	Oral reading of compositions; Outlining; Framed Paragraph; Movability
30. Logical development of series of paragraphs (introduction, main paragraphs, summary or conclusion, transitional devices)	Oral reading of compositions; Outlining; Sentence Reduction; Movability
31. Avoidance of shifts in topic, or point of view, from one paragraph to another within a series of paragraphs	Oral reading of compositions; Outlining; Sentence Reduction; Embedding
Punctuation	
32. Use of appropriate end-punctuation	Oral reading of compositions; Sentence Synthesis; Framed Paragraph; Slotting: Kernel Sentences; Interrogative Transformation; Imperative Transformation; Exclamatory Sentence
33. Use of appropriate internal punctuation	Oral reading of compositions; Sentence Synthesis; Framed Paragraph; Slotting (Noun Phrases, Clauses, Prepositional Phrases, Appositives, Verbal Phrases); Expansion (by Modification, by Duplication); Movability; Sentence Inversion; Embedding

* * * * * * * * * * * * *

34. Correct spelling	Same as for 4 (except for Oral reading of compositions)

HOW TO DEVELOP THE TEACHER-STUDENT WRITING CHECKLIST

It is wise to build up the Writing Checklist gradually, starting at the beginning of the year with one or two items that reflect the most widespread or critical needs of the class. Over the course of the school year, add further items that pertain to the needs of lower priority, or to new needs which have emerged through on-going diagnosis of the students' writing. Add each item as soon as the technique to which it refers has been introduced to the class. Do not eliminate the earlier items; the Checklist should be cumulative, to help strengthen students' abilities by constant reinforcement.

Phrase each item carefully, in such a way that it will be clear to every student in your class, and easy for him or her to follow. If at all possible, have the students help with the wording. Each item should have these characteristics:

A. It should encourage the student to make his writing as clear and interesting as possible, by reminding him that he is writing for an audience (those who will read his composition silently or orally, or who will hear it read aloud to them).

B. It should give him an indication of exactly what to look or listen for, while he is writing, proofreading, or re-writing.

C. It should give him specific cues or directions as to how to improve his writing.

D. Wherever possible, it should give him a choice as to where, or how, he might improve his writing.

Be sure that the Checklist is constantly visible and accessible to the class. Display it in a conspicuous place in the room, where every student can see it clearly. It might be wise, especially in the upper grades, for each student to have a personal, up-to-date copy in his notebook for easy reference at all times.

On the elementary level, have the students use the Checklist during writing activities in all subject-matter areas, not merely in Language Arts or English.

Most important, remember that using the Checklist is a skill in itself. Students need to be shown how to use it at each step in writing, proofreading and re-writing. Include instructions in the application of the Checklist in your plans for each writing activity.

Sample Checklist directions are included with each technique in this Manual and within the section entitled Oral Reading of Compositions; but these are merely suggestive. It is important to point out again that the items on the Checklist for your own class must reflect the specific needs of your students, and must be composed in such a way that every one of your students can understand and follow them with facility. Only experimentation and practice with the wording of any item will determine whether your students can easily apply it in their writing, proofreading, and re-writing.

GUIDELINES FOR ONGOING DIAGNOSIS

1. Diagnosis should be an ongoing procedure, conducted each time a writing activity is carried on, and (on the elementary level) in other subject-areas as well as Language Arts or English.
2. Diagnosis should be performed one step at a time, with a specific objective at each step.
3. Diagnosis should aim at assessing students' strengths in writing, as well as their needs; and at establishing priorities among these needs, for both the class and each student.
4. Diagnosis should always be followed up by specific, clear directions as to how each need--again, one need at a time in terms of its priority--might be met.
5. The results of a diagnosis should always be presented to the writer in such a way that:
   a. he is convinced that you are trying to be helpful, rather than judgmental;
   b. he has a clear idea of his strengths as well as his weaknesses;
   c. he has a clear idea, also, of how to enhance each of his strengths and eliminate each of his weaknesses while re-writing his present paper and when writing future papers.
6. Over the course of the school year, diagnosis should aim at noting the progress which each student has made in meeting his needs, in the order of their priority.
7. The students should be given the opportunity, periodically, to review their earlier writing, so that they too can note the progress they have made, and take pride in it.
8. Diagnosis is not only the teacher's job; it is also the students' job. Unless students learn how to evaluate their own writing, they cannot develop into self-confident, able, independent writers.
9. For students to learn to diagnose effectively, it is especially important that they know beforehand what to look for (or listen for when papers are read aloud); that they perform the diagnosis one step at a time; that they know how to cope with each need they detect; and that they practice diagnosis in all writing activities.
10. Students learn from each other, as well as from the teacher; this principle can apply also in regard to learning the skills of diagnosis. It is often helpful to organize a "buddy" system or a "jury" so that students can read each other's written work either silently or aloud, evaluate it in terms of specific needs, and suggest ways of meeting those needs. To be successful, however, any such method must take into account the maturity of the students, their general ability to work harmoniously and constructively together, and the time allotted for the job. Careful guidance by the teacher is a necessity. In any case, such a method should not be used to such an extent that students will rely solely on their "buddy" or the "jury" to do the work of diagnosis for them.
11. To facilitate continuous diagnosis, keep cumulative folders for each student's compositions. At the end of the year, each folder, containing representative samples, may be passed along to the student's next teacher to continue the process of diagnosis.

ORAL READING OF COMPOSITIONS: SOME FURTHER GUIDELINES FOR DIAGNOSIS

It is recommended elsewhere in this Manual that students should read their compositions aloud in class as often as is practicable. This procedure can be initiated in the primary grades, with students and teacher reading aloud the group stories which the class has composed; it can then be gradually applied to individual compositions.

The basic purpose of reading-aloud is to help create an atmosphere in which writing activities function as serious, meaningful forms of communication--rather than as exercises which students undertake merely to earn a nod of approval or a grade from their teacher. Each student is now writing for an *audience*: his classmates. And as he translates his composition into speech, that audience is expected to listen carefully, and to respond with its own ideas and attitudes to the ideas and attitudes which it has heard expressed or implied in the composition. Normally, therefore, the audience will focus its attention on the content of the composition during this process--*what* the writer has said.

However, the reading-aloud of a composition can also be an effective means of proofreading a first or final draft, of analyzing the *how* of what has been written. For very young writers particularly, but also for slower writers in the upper grades, the ears frequently detect errors or weaknesses that the eyes somehow miss. If the writer's own ears do not always show the necessary acuity, the ears of someone in his audience usually will. Consequently, oral reading is designated as the first prescription for almost every kind of writing need on the list of Objectives and Recommended Techniques.

Oral reading is of course one form of speaking; and speaking and listening are very important skills within the Language Arts spectrum, and indeed within the entire curriculum at any educational level. Students need much practice and guidance from teachers in the development of these skills, just as they need practice and guidance in reading and writing. It cannot be assumed that maturation in and by itself will guarantee good speaking and listening habits. As a matter of fact, the research suggests that the ability to perform certain kinds of aural discrimination may actually diminish over the years, as children move up through the grades--with potentially harmful effects upon speech as well as upon listening.

The guidelines listed here are felt to be of particular value to both the writer and his listeners during the reading-aloud process. But they should be taught and followed within the context of a broad, ongoing program in the enhancement of speaking and listening skills generally. Also, the sample Checklist Directions given below are intended not to replace any oral checklist that you may devise for your class (see p. 23), but rather to supplement it.

1. The writer must read the composition aloud *exactly* as it was written. He must *not* correct or reorganize the writing in any way as he goes along. Only by observing this rule can he help his own ears or those of his classmates to pick up omitted or duplicated or redundant or misused wording, or errors in agreement or tense or mood or sentence structure, or omitted or incorrect punctuation, or weaknesses in organization.

ORAL READING OF COMPOSITIONS: SOME FURTHER GUIDELINES FOR DIAGNOSIS (cont'd)

If necessary, enlist a "buddy" to help the student to understand what is meant by reading aloud verbatim; or do so yourself.

2. The writer must read his composition naturally, applying to it the rhythms, emphases, and phrasing of his everyday speech, and with good enunciation. Admittedly, this is no easy goal to attain. Not only will the writer again need you or a classmate to act as a "model" whom he can gradually learn to emulate, but he will also have to be taught to write honestly in the first place, expressing his own thoughts and feelings, in his own language, rather than straining for effect by means of assertions or a vocabulary or a style which is not really meaningful or congenial to him. (It should be reiterated here that the techniques in this Manual all give the student options, choices, as to the language or structures that he employs in writing or rewriting his compositions, and that they are intended to be utilized within an approach stressing careful motivation of writing activities.)

Being able to read naturally means, too, that the student must know his material before he begins to read aloud; silent pre-reading of compositions is therefore a must. And finally, but most important in the long run, it means that you must maintain in the classroom a friendly, attentive, empathetic climate that will encourage the writer to express himself orally without the slightest fear of ridicule or animosity.

Once these prerequisites have been met, and each student is able to read aloud in a natural, uninhibited manner, you will find it easier to work on any problems of enunciation (or rate, or posture, or eye-contact, etc.) which individual students may exhibit.

3. Creating a hospitable climate for oral reading in the classroom, along with your insisting that students read their compositions exactly as written, will enable you to establish certain procedures (and Checklist directions) regarding pausing:

The reader should pause significantly--longer than between sentences--whenever his paper shows indention for a new paragraph. (Conversely, of course, if he hears himself or a substitute reader pausing significantly at a place where no idention has been left, he may well want to indent at that point when writing the next draft.)

As a test for the use of run-on sentences, the reader should pause in a definite way whenever he sees a period or other end-punctuation mark on his paper--not quite as long as between paragraphs, but clearly longer than when coming to a comma or other internal-punctuation mark. (And again, if he hears himself or the substitute reader pause to show the end of a sentence at a place where no punctuation mark of any kind has been written, he may well wish to make the appropriate correction on the next draft.)

ORAL READING OF COMPOSITIONS: SOME FURTHER GUIDELINES FOR DIAGNOSIS (cont'd)

He should also be helped to notice how, when he reads naturally, his voice will drop all the way down in pitch, and stay there until he stops speaking, at the end of declarative and imperative sentences, and even certain kinds of interrogative sentences; or how, with other kinds of interrogative sentences, it will rise and stay all the way *up* in pitch. The distinction between rising and falling pitch at the ends of sentences may be of some value in helping the writer to decide whether he used periods or question-marks correctly (but see the Interrogative Transformation, p. 161).. Within sentences, if he is reading naturally, his voice will either rise or fall somewhat in pitch, or even stay level, when he arrives at a comma, semicolon, dash, or other internal-punctuation mark; so that here too he has options. But his voice may not sound "right" to his listener if it goes all the way down and stays there, as at a period. Natural pitch, therefore, can also be of some value in helping a writer who uses, say, a comma where he should have a period, or vice versa.

In many instances, though, a student who has connected two or more consecutive sentences by commas, instead of inserting periods between them, will find it quite difficult to detect his "comma splices" by ear alone. That is, the sentences will sound equally right to him (and perhaps to many of his listeners) whether the pause is long or short, or the drop in pitch is full or partial. If you look over the student's composition with him, you are likely to note that he has used periods correctly--after some *other* sentences. You will also observe, probably, that the sentences coupled by commas are closely related to each other in thought. Assume, then, that the comma-linked sentences are actually *independent clauses within a long compound sentence*, and teach the student and his classmates methods for connecting such clauses. You might start by suggesting that if both a comma and a period sounded right to them, the most suitable punctuation mark would be one that combines comma and period; in this graphic fashion you would thus be introducing one of the major uses of the *semicolon*! (See the Embedding technique, p.154)

Incomplete sentences (sentence fragments) are difficult to detect orally by end-punctuation alone. Sometimes, just reading a suspected fragment aloud by itself, slowly and distinctly, without reference to sentences coming before or after it, will create the feeling in the listener, or his substitute, or his audience, that "something is missing" from the utterance; and he will then feel compelled to supply whatever additional words will make the construction sound right--that is, like a full sentence. In most cases, however, a sentence fragment is simply a phrase or clause which belongs with the *immediately preceding sentence* in the paragraph; it has become detached because the writer has substituted a period for a comma (or for no punctuation at all) at the end of that sentence. Asking the student to read more slowly than usual, and to exaggerate somewhat his pauses for periods, may aid him to realize that he has inadvertently separated the fragment from the sentence coming before it.

ORAL READING OF COMPOSITIONS: SOME FURTHER GUIDELINES FOR DIAGNOSIS (cont'd)

4. Pausing appropriately, as he reads aloud, can also help the student and his listeners to answer certain questions of a stylistic nature: whether he has varied the lengths of his paragraphs, and of his sentences; or whether these are all short, all long, or all of the same length. Reading aloud with natural pitch, as well as pausing, will help them to determine also whether he has varied his sentence-types, using an interrogative or imperative or exclamatory sentence every so often to focus attention or enliven his message. (From an instructional standpoint, one important reason for affording the student options, choices, is to enable him and his audience to discover the value of variety.)

5. Oral reading can also assist the student and his listeners in testing his composition for unity and coherence. Encourage the student to read with special emphasis and deliberateness (much as in the oral reading of poetry or dramatic literature) such important parts of his paper as the title, the opening and closing paragraphs, topic or introductory sentences within each paragraph, transitional words or sentences within paragraphs, and significant words or phrases when they first appear in the paper. The oral reading must give all who hear it (including the speaker) clear conceptions of the theme, main ideas, and over-all direction and author's purpose as these emerge within the composition.

Good pausing and enunciation can simultaneously help listeners' ears and minds decide whether the writer's paragraphs, and the sentences within each paragraph, are in a logical sequence, and whether secondary paragraphs and illustrative or supporting sentences expand the main ideas of the paper lucidly.

6. On the level of the individual words in a read-aloud composition, good enunciation and natural, free expression are of course particularly useful. They can help the student and his audience, first of all, to hear tangled syntax; omitted or repeated words; errors or ambiguities in usage, agreement, tense, mood, case, etc. Most such blunders are products of carelessness rather than ignorance; and the ear is more apt to discover them than the eye.

But, above and beyond technical correctness, oral reading can also assess the quality of the student's language--its exactness, concreteness, and vividness; its variety; and the tone which it contributes to the total message of the paper. Here, especially, the ear is likely to supply more assistance than the eye.

7. Whatever the purpose to which you assign the reading-aloud of compositions, however, you must make the student and his audience aware of it beforehand. By reference to current directions on the Writing Checklist, or simply through brief preliminary reminders, everyone who will be involved in the listening process must be apprised of exactly what to listen for.

Even very young students can soon detect gross errors or monotony by ear; and more mature students can become capable of hearing subtle inconsistencies between the literal meaning of the writer's language and the underlying tone and feeling conveyed by the rhythms of his sentences and his choice of descriptive words and metaphors. It is highly unlikely, though, that this will happen without the focussing, the selective "tuning in," which specific directions provide, and frequent practice.

Suggested Checklist Directions for Oral Reading of Compositions (Select and re-word as needed)

Before I begin to read my composition aloud, have I read it through silently, several times, so that I am well prepared? Do I need to make any changes in my composition before I start the oral reading?

As I start reading my own composition aloud, or a buddy's--or as I listen to other students' compositions being read aloud--do I know just what to listen for?

Am I reading my composition aloud in a natural, easy way that shows my listeners how I feel and what I consider to be the most important parts of the composition?

As I read my composition aloud, am I reading exactly what I have written--not adding, subtracting, moving around, or changing a single word?

As I read aloud, am I coming to a full, definite stop for each end-punctuation mark, so that my listeners can tell where my sentences begin and end? Can my listeners also tell whether I have varied the lengths of my sentences to suit my ideas and feelings?

As I read aloud, am I pausing longer between paragraphs than between sentences, so that my listeners can tell where my paragraphs begin and end?

As I read my composition orally, can my listeners tell, from the way my voice rises or falls naturally at the end of each sentence, whether it is a telling (declarative) or commanding (imperative) sentence, or an asking (interrogative) sentence? Can my audience also tell, from the way my voice goes up and becomes louder than usual, when I am reading an exclamatory sentence (a sentence that shows my strong feelings)? As I read my composition aloud, am I pausing briefly for each semicolon, comma, or other punctuation mark inside my sentences? Am I pausing a little more noticeably for semicolons than for commas or other marks?

As I read my composition aloud, am I giving special distinctness to the most important parts: the title, introductory paragraph, topic or opening sentences, important new words or ideas, and concluding paragraph? Can my listeners always tell what my topic is, and my main ideas, and the purpose of my paper?

As I read my composition aloud, am I pronouncing every single word carefully, so that my audience knows exactly what I am saying at all times? Can my audience always tell whether or not I have used words correctly? Can they also tell whether or not I have used a variety of words to suit my ideas and feelings, and whether or not my words are vivid and interesting? Can they tell, from the kinds of words I have used, what my attitude towards my subject is?

BEGINNING THE YEAR'S WORK (2)

Establishing Readiness for Writing Activities

1. Doing a careful diagnosis, and making up the Diagnostic Grid Sheet and the first Checklist directions, will take considerable time. During that time, conduct a variety of oral activities with the class. Depending on the maturity of your students, these could include informal and panel discussions, oral reports, using the tape recorder, show-and-tell, role-playing, etc. It might be helpful, at this stage, to work up an oral checklist cooperatively with the class, including such basic items as speaking with good expression, volume, rate; having good posture; facing the audience; sticking to the topic, etc. This same checklist might then be referred to when the students start to read aloud and discuss their written work later on.

2. Utilize these oral activities to "open up" the students, to identify their personal interests and experiences, to help them to feel freer to express themselves to each other and to you. As far as is practicable, make yourself a member of the group, sharing with the class your experiences, interests, and feelings. Simultaneously, you might wish to make up and distribute Interest Inventories to the students to help further in the task of ascertaining interests.

3. During this oral, pre-writing phase, as the students' interests begin to emerge, you might start to give reading assignments which appeal to these interests. These reading activities could then be used to stimulate further discussions, oral reports, etc. The Outlining technique, which will be important later for composition writing, could be introduced now in connection with plans for, or summaries of, what is being discussed in class. (See p. 195.)

4. Work gradually into writing activities. Base the initial topics directly on what the class has been talking or reading about thus far. Begin to follow the "communication spiral" described on p. 25. Depending upon the maturity of the class start with very short compositions--even one sentence may be quite enough for some students--and move by gradual steps into larger papers. Do not "correct" these initial compositions; but do encourage careful proofreading, by ear as well as by eye. Emphasize honest self-expression, and the value of writing as a means of communication. Try to help the students to feel that writing is as valid and natural a vehicle for one's thoughts and feelings as speaking is.

BEGINNING THE YEAR'S WORK (2) (cont'd)

5. By the time you have completed diagnosis, you should be prepared in three important respects to begin the task of helping the students to improve their writing skills;

   A. You should know the class in terms of group and individual strengths and needs in writing (arranged in order of priority); and you should have identified the prescriptive techniques and accompanying Checklist directions that you will use to cope with the needs of highest priority.

   B. You should know the class in terms of their interests, attitudes, and feelings; and you should be able to start planning for specific types and topics of writing activities (as well as further reading and oral activities).

   C. The students should know you and each other, and should therefore feel freer to express themselves in writing (as in oral communication) and to work willingly with you when you introduce the first prescriptive techniques and Checklist directions.

6. Remember, however, that students' interests, attitudes, and feelings will tend to change over the course of the year. Some of the change will of course be due to maturation; but some of it will also be a result of what the students will have learned in your classroom about themselves, each other, and the world. It is very important that as you read future compositions, and listen to future oral work, you note such change and make use of it in your planning. Just as the students' growth in writing ability will require you to adopt different prescriptive techniques and create new Checklist directions as the year goes by, so it will be necessary for you to adapt writing, reading, and oral activities to their growth as individual personalities.

SUGGESTED STEPS FOR EVERY WRITING ACTIVITY: THE "COMMUNICATION SPIRAL"

Like every other skill, writing can be improved by frequent practice. Work short, varied, interesting writing experiences into as many different subject-areas as you can--every day, if possible. Proceed gradually from shorter selections to longer ones, in pace with the maturity and developing abilities of your students. Remember that long compositions can be built up, over a period of days, paragraph by paragraph; and that most students find it easier to write, proofread, and re-write one paragraph or part at a time while they are putting together a lengthy paper by sections.

Alternate between class (group) compositions and individual ones, but emphasize individual compositions progressively as the year goes on.

As far as is practicable, each composition should be developed within the framework of a "communication spiral" which involves reading, speaking, and listening, as well as writing:

1. Well before the writing activity starts, begin a discussion based upon an interesting experience that the students have recently had, or upon an interesting reading that they have just completed, or a play, TV show, painting, musical selection, etc., that they have found stimulating. Then plan, together with the students, a specific writing activity which will carry along the interest that has developed through the discussion.

   Make sure that each student understands clearly the purpose of the activity: narrative, descriptive, expository, or some combination of these. Make sure, too, that he is aware of the agreed-upon topic or range of possible topics.

2. If students need help in beginning or organizing compositions, supply a relevant "starter" (see p.243) or application of the Sentence Synthesis or Framed Paragraph technique for them, or have them employ the appropriate section of the Outlining technique. Let them develop a first draft of the composition.

3. Each student should then proofread his first draft, orally as well as silently, and improve it as many ways as he can. (At least at first, he may need help here from you or from classmates. See p. 17.)

   For very young writers, or slower writers in the upper grades, the improved first draft should be regarded as the final version of the composition. Older or better writers, however, might be encouraged to try another round or two of proofreading and improving.

4. Your students should be referred to the entire current Writing Checklist for guidance during the progress of starting, writing, proofreading, and improving the composition. Or you may wish the class or individual students to concern themselves only with a specific item or two on the Checklist, to deal with a particular writing need. In either case, each student's performance in proofreading and improving should be evaluated in terms of his success in following Check-

SUGGESTED STEPS FOR EVERY WRITING ACTIVITY (cont'd)

list directions. Of course, such success will produce immediate improvement in the student's writing, which he can see or hear for himself, and hence further motivation for writing; lack of success should mean only that he will need additional help from you until he can apply the directions.

5. For the concluding step in the "communication spiral," students should now read their compositions aloud to the rest of the class. Here is still another opportunity to promote motivation for writing; the compositions should be regarded as serious, meaningful attempts at communicating ideas, feelings, and attitudes to an audience, and they should stimulate discussion accordingly.

   As in step 2, utilize the discussion as the occasion for preparing the class for the next experience, reading, or sensory stimulus--out of which, in turn, the next writing activity will develop.

   To vitalize both the discussion and the planning in steps 2 and 5, keep in mind what you know about the students' underlying or related interests as revealed through interest inventories, other class discussions and compositions, and personal interviews with students. Emphasize kinds of questions or topics that evoke thought, feeling, or imagination, such as: What do you think (feel) about--?,What would you do about--?, What would happen if--?, What must happen so that--?, How would you compare that with--?, and, for clarification of answers: Why?, How?, and What do you (we, they) mean by--? (The responses to such questions, incidentally, are more likely to be whole sentences, or at least clauses or phrases, than mere one-word answers, so that this practice is also strongly advisable from the standpoint of oral-language development.) Factual questions such as Who? What (happened),? When?, Where?, What kind of?, and How many (much)? should be interspersed among the more interpretive kinds, to accustom students to giving helpful details.

   As far as possible, let the students appraise and develop each other's answers. Avoid repeating what the students say. Let them listen to and question each other, rather than you only.

   These procedures will help to sustain a stream of motivation throughout every phase of the "communication spiral."

6. Whenever in your ongoing diagnosis (see p. 16) the students' writing needs suggest that they ought to be taught a new technique or re-taught an old one, the demonstration of the technique should also follow the spiral.

   The topic of the writing activity within which the demonstration will occur should be selected in accordance with step 1 above--even though the demonstration is to be oral or to involve a group composition, as p. 31 recommends. The demonstration itself will then take the place of step 3; or of steps 2 and 3 if the technique happens to be one, such as Outlining or Sentence Synthesis, which is employed to begin a composition. Once the demonstration is concluded, and your students have witnessed the immediate improvement which they have made in the composition by carrying out the technique, an appropriate new Checklist direction should be composed, as p. 15 explains. This step, in a sense, will substitute for step 4. But then the finished, improved group composition should be read aloud and discussed in accordance with step 5, to round out the spiral.

Follow the special procedure for as long as is necessary to teach or re-teach the technique to the class. When your students' papers show that they have become able to apply the technique to their individual compositions, return to the regular versions of steps 1 - 5.

7. The communication spiral is a natural and logical way of enhancing motivation, but it may need to be modified in certain writing situations.

For instance, diaries, journals, or other expressions of deeply personal experiences or attitudes should never be exposed to the attention of other students (step 5) without the full, sincere permission of the author. If you wish to help the student to plan, organize, or improve such a composition (steps 1 - 4), you should obtain his or her permission for a private conference. A similar consideration applies to students who feel themselves to be seriously lacking in writing skills, regardless of the kind of writing activity involved, or the grade-level.

On the other hand, certain kinds of writing activities that are highly cooperative in nature, such as class newspapers or literary magazines, should involve a "stretching-out" of the spiral. That is, the planning (step 1) should take considerable time, and should involve such a timetable and a variety of future tasks that even the slowest writers in the class will be accorded a fair share of responsibility and creativity. Step 5, in this case the distribution of the completed publication to its intended audience, should be kept clearly in mind, as the long-range goal, during the whole intervening process of planning, writing, proofreading, and improving (steps 2 - 4). Of course, each story or article may be read aloud to other students (step 5) as soon as it is written, for their constructive criticism. But essentially it will be the prospect of publication and dissemination that will sustain motivation in this form of the spiral.

THE TECHNIQUES: GENERAL GUIDELINES

1. The general operations involved in each technique in this section of the Manual are summarized on the first page of the technique, under its title. The "procedures" which begin on that page then describe the technique in specific step-by-step fashion.

   You do not have to teach every step in the technique. You should feel free to skip or combine steps, or to go only part way into the technique--whatever the maturity level and writing needs of your students dictate. It is recommended, however, that you adhere to the general sequence of the steps, since each technique proceeds from simpler steps to more difficult ones.

2. A similar consideration applies to the selection of the techniques themselves. *You do not have to teach every technique in this Manual to your students*. In fact, you are advised (see p. 9) to teach as *few* techniques as you can, and to make certain through experimentation that each of the techniques (or the portion of it that you actually teach) is neither too difficult nor too easy for your students. The opening of the technique, in stating which writing objectives the technique is "recommended for," draws upon the lists of Objectives and Recommended Techniques, which begin on p. 11. Those lists give you a *choice* of techniques for each need, as a rule, so that you can switch to alternative techniques if necessary.

3. One or more "examples," alongside or below, accompany almost every step in each technique. Since the techniques should be applied by students in all their writing activities--in Science, Social Studies, etc., as well as Language Arts or English--additional examples of various steps are included throughout the techniques as "illustrative curriculum correlations." Still other examples are included within the Linguistic Explanations section of the Appendix.

   All of these examples are offered for *your* benefit--to make the explanations of the techniques as clear as possible. You should have your students carry out the steps as integral phases of *whatever language activity they are undertaking at the time*, with careful motivation, planning, and follow-up as described on p. 25 . Any examples to which you may wish to refer your students later, as reminders of the steps, should come from that language activity, or other activities like it, *not* from the Manual.

4. Each technique concludes with samples of appropriate directions for your Teacher-Student Writing Checklist. These, too, are offered only as illustrations. As the Manual itself points out, you must select and phrase such directions, so that they are perfectly clear to the particular students you are teaching. See p. 15.

5. Above all: Teach the steps of any technique *orally at first*, regardless of grade-level; then in *group compositions*; and then, through the Checklist directions, in *individual compositions*. If your students need to be re-taught a technique at some future time, follow this same general sequence.

SLOTTING: THE KERNEL SENTENCES

Eliciting words that will occupy the positions of key nouns, verbs, and predicate nouns or adjectives in the kernel (basic) sentences. The student chooses appropriate words (or synonyms) from his oral or sight vocabulary to fill in blanks (slots) at these strategic places in the sentences. (Linguistic explanation and further examples on p.256)

Procedure

Carry out these steps in sequence, but paced to the needs and abilities of the students.

1. Choose a short simple sentence related to a class activity of interest, and have it put on the board and read aloud.

2. To habituate the students to the slotting technique generally, start slotting for the subject. Erase the simple subject (housewife) and ask the students what other one-word items (real or imaginary) they can think of that would fit just as well: Who else (or what else) buys groceries in the supermarket? As each student supplies a word, write it on the board, making a vertical column where the slot is, and have the whole sentence read aloud. Ask the class whether the whole sentence sounds right in each case. If the students supply a pronoun (we, they, you, etc.), or a proper noun (Mary, John, etc.), use it but ask the class whether the in front of the pronoun or proper noun sounds correct--and then omit the the when the sentence is read aloud.

3. Do the same for the verb: what else does the housewife (or each of the other subjects the students have supplied) do to the groceries in the supermarket?

4. Then do the same for the direct object, groceries. What else does the housewife (or each of the other subjects) buy (or what each of the other verbs says she does) in the supermarket?

Recommended for

- Varied, abundant language
- Vivid, concrete, sensory language
- Use of figurative as well as literal language
- Clear, accurate usage
- Use of new vocabulary words learned in class
- Proper use of suffixes and irregular word-forms
- Avoidance of errors in agreement, tense, or case
- Use of complete sentences
- Variation in sentence-types
- Use of appropriate punctuation marks (end punctuation)
- Correct spelling

Examples:

The housewife buys groceries in the supermarket.

The _______ buys groceries in
woman
mother
customer
lady
purchaser
man
child

the supermarket.

The _____ _______ groceries in
woman chooses
etc. sees
selects
notices

the supermarket.

The _____ _______ ______ in the
woman chooses items
etc. etc. meats
foods
breads
products

supermarket.

Illustrative Curriculum Correlations

Social Studies

Slotting for Subject

______________ were alarmed by the king's
Many patriots
All lovers of freedom
Defenders of America's liberty
Citizens throughout the colonies

new proclamation.

Slotting for Verb (eliciting more concrete, sensory language)

The defeated Continentals retreated through
slogged
groaned
staggered
bled their way
hobbled

the New Jersey swamps.

SLOTTING: THE KERNEL SENTENCES (cont'd)

5. At all stages, encourage the students not only to come up with as many words as they can think of, but also to feel proud of the large numbers of sentences (combinations of simple subjects, verbs, and direct objects) they are creating themselves.

6. Repeat this procedure with other kinds of kernel sentences over a period of time, until each of the kernel-sentence patterns has been used. (See p. 25.) Gradually encourage the class to insert whole word-groups (phrases, clauses) in the slots. (Remember, though, that each sentence must be related to a language activity of genuine interest to the class.)

   When dealing with Kernel Sentence 1, where only an adverb will appear as a complement, stimulate the students by asking such questions as: *When* (or *where*, *why*, or *how*) did the students walk, or will the visitors arrive? Elicit *one*-word adverbs, and then phrases, and even clauses.

   With sentences containing a predicate complement, or an object complement, either an adjective or a noun phrase would fit into the complement slot. To elicit adjectives, precede the slot with *very* or some other intensifier; to secure nouns, place *the* or *a* or a possessive word before the slot.

Examples:

The visitors will arrive ____________.
tomorrow
on Thursday
eagerly
at the bus terminal
because they want to see us

Early America was very ____________
primitive
beautiful
unspoiled

Early America was a ____________.
wilderness
home for many Indian tribes
vast and beautiful land

Europeans often regard Americans as quite ____________.
concerned with monetary things
naive
technologically-minded

Illustrative Curriculum Correlations

Slotting for Direct and Indirect Objects

The astronauts have given ____________ a(n)
America
all of us
their fellow-citizens
the next generation
youth

____________.
ideal to follow
new picture of the moon
powerful inspiration
first step in the conquest of outer space

Literature

Slotting for Predicate Adjective

Hamlet was very ____________.
uncertain in his thoughts
moody and confused
melancholy
divided in his loyalties

Slotting for Predicate Noun

By the end of the play, Othello had become Desdemona's ____________.
murderer
killer
enemy
adversary
arch-foe

Slotting for Object Complement

Earlier, the Moor had regarded her as ____________.
almost angelic
a perfect wife
a jewel beyond compare
a symbol of all feminine virtues

Emerging from the dungeon, the Count of Monte Cristo looked ________.
haggard
aged
gaunt
vengeful

7. Have the students see what other words they can generate, from the words they supply, by adding prefixes and suffixes of various kinds. Accept all such words even if the new words are of a different part of speech from the original ones (if, for instance, the original noun act has been changed to the participle acting or the noun actor or the adjective active or the verb react). Then have the students make up lists of entirely new words containing the same prefixes or suffixes (e.g., action from act could also stimulate nation, relation, situation, etc.; actor from act could also give spectator, rotor, motor, etc.). To help form such words, slot for them--supplying the ending or prefix only. See if the students can discover for themselves what the endings and prefixes mean.

   Add all new words (original and/or altered) to the class spelling and sight-vocabulary lists. Use them also in the demonstration sentences employed to teach other techniques.

8. As the students become thoroughly proficient at the slotting technique, employ it to elicit important vocabulary understandings. For example, in slotting for the nouns in the kernel sentences, you might ask the students to be selective about the words they supply: to supply only words that have the same meaning as the original noun (synonyms) or opposite meaning (antonyms). Do the same for the verbs and predicate adjectives, afterward. Or you might ask them to look at the nouns they have submitted (or the verbs or adjectives), and decide which one is the most appropriate for the particular sentence, and which one is the least appropriate. Then you might start a discussion in which the students could give the reasons for their judgments. When the students supply a list of verbs or predicate complements, for instance, some of the words are bound to be more concrete and expressive than others in the slot.

   Also, some words (such as fox, dream, angelic, gallops) are apt to be figurative rather than strictly literal.

   Try to have the students discover, by thinking about such words and discussing them, that concrete, specific words usually sound better, and tell us more, than vague, general words. Try to have them discover for themselves, also, that sometimes the most telling words are those that are not literally true at all. This would be a good place, if you feel the students are ready for it, to begin a discussion of what is meant by figurative language.

   Begin to have the students look for figures of speech in the books, magazines, and newspapers they read, and encourage them to construct new metaphors in their own writing. At this stage, once the students become familiar with the idea of figures of speech, you might have the class slot for words that are completely figurative. Ask the students afterward if they can explain in their own language what each figure of speech is supposed to mean.

Examples:

John saw a ________-or.
motor
actor
spectator

Most people today like our wonderful
__________-tion!
nation
celebration
situation

My friend is a ______________.
boy
teenager
genius
athlete
Mr. America
football player
fox
dream

Illustrative Curriculum Correlations

Creative Writing

Figurative complements (nouns and adjectives):

The orator's hands were busy ________
windmills
butterflies
signal flags

as he addressed the crowd. With his exaggerated curvature of the spine, he resembled ____________________________.
an ostrich with a hangover
an elderly, sway-backed horse
a bedraggled, desert-weary camel

His voice, however, was pure __________.
buttermilk
sugar and honey
baby talc

The attentive audience responded with the enthusiasm of
____________________________________.
a Roman at a gladiatorial contest
a group of students at 3:15 on the last day of school
the Mets on winning the World Series

Slotting for descriptive words containing common prefixes and suffixes:

A good quality for Americans to have in these troubled times is __________ness.
hopeful
steadfast
kind

Many people today are firmly anti-________
Establishment
children
pollution

9. Slotting may also be used, once the students can perform the technique easily, to elicit important grammatical understandings. For instance, you might have the class examine a list of the nouns, adjectives, or verbs they have given you and decide inductively what all these words have in common or do. Try to get the students to discover for themselves that nouns are the names of things, people, places, actions, etc. ("name-words"); that most verbs are words that do things ("do-words"); that adjectives are words that answer questions like: What kind? Which one? How many? (Whether or not you wish to supply the correct nomenclature for these parts of speech will depend upon the maturity of the students. In the beginning, the understanding is much more important than the conventional grammatical name.) In slotting for subjects, choose plural nouns alternately with singular nouns, and encourage the class to discover how the present-tense verbs and nouns in a sentence will use -s or no -s to show agreement. See also Slotting-Noun Phrases, p.42 , as an extension of this technique. Do the same for tense-endings on verbs by choosing original sentences that contain adverbs of time, such as today, yesterday, last week, now, etc. Have the class discover for itself the meanings of these endings on nouns and verbs (number and tense). Show them examples of the uses of these endings in their reading material. See also Slotting-Verb Phrases,p.50 , as an extension of this technique.

In upper-elementary-grade classes and above, you might help the students to discover that any other word they put in place of the nouns, verbs, or complements which they have supplied will be of the same part(s) of speech. Ask why, and try to have the class supply the idea of placement. Then you might have the students compare two different kernel sentences that they themselves have supplied (and in which they have already slotted) as to their patterns. Ask them such questions as: "What are the parts of speech of the words in these sentences, and how do we know?" (Let the students use such cues as placement and endings, but also the vocabulary meanings.) "Which words in the sentence 'belong to' each other, and why (e.g., direct objects and object complements; subjects and predicate complements)?" "Can we interchange any of the key words; and if we do, is the meaning of the sentence the same?"

Work gradually towards a discussion of what we mean by the term "sentence." Help the class to arrive at certain understandings: In terms of its form or structure, a sentence is a group of words that can fit one of the basic (kernel) patterns, regardless of any additional words (modifiers) that may be part of the group. (See Sentence Reduction, p.258) In terms of its function, a sentence is a group of words in which the verb phrase and the complement (i.e., the "predicate") make a statement of some kind about the "subject." (See the Interrogative Transformation, p.268) And in terms of the way it sounds

Examples:

The boy _______ etc.

- goes
- walks
- runs
- hops
- shuffles
- gallops

Our teacher is __________.

- nice
- good
- friendly
- kind
- pretty
- young
- cheerful
- smart
- calm
- dark-haired
- angelic

My friend is a _____________.

- boy
- teenager
- genius
- athlete
- football player
- Mr. America
- whiz
- fox
- dream

Illustrative Curriculum Correlations

Creative Writing (cont'd)

Young people today are______less,

- rest
- thought
- soul
- care

dis_________,	in_______,
satisfied	active
engaged	accurate
interested	secure
courteous	sincere

_____ful,	__________ing,	__________ed,
help	wonder	learn
fear	ridicul(e)	frighten
doubt	brag(g)	dissatif(y)
play	question	disenchant

______y,	un__________,	and______able.
pep(p)	happy	depend
luck	aware	lov(e)
pest	fulfilled	adapt
jump	successful	remark

when read aloud, a sentence is a group of words characterized by a complete drop in pitch and stress at the end, and by a pause afterward that can be extended indefinitely. (Of course, the kind of sentence being described here is an ordinary declarative sentence only--a "telling sentence." For treatments of other kinds of sentences, see the Imperative Transformation, p. 172, and the Interrogative Transformation, p.161 . Stylistic variations of the declarative sentence are taken up in Movability, p. 134; Sentence Inversion, p. 134; the Passive Transformation, p.144 ; the Expletive Transformation, p. 148; and the Exclamatory Sentence, p.178. See also p.18 on intonation and end-punctuation.)

Even in the lower grades, however, students should be able to identify by ear, after some practice, those places in their compositions where end-punctuation is appropriate. Therefore, at all grade levels, whether or not you plan to teach the theory of sentence structure, reinforce students' intuitions about sentence structure by the requirement that correct end-punctuation be used in Sentence Synthesis examples.

Suggested Checklist Directions (Reword as needed)

Can I make my compositions more interesting to my readers by using lots of different words, especially new words that I have learned?

Can I make my compositions more interesting by using lots of exciting words that my readers can see, hear, feel, taste, think about, and remember?

Am I marking my sentences for long stops at the end? Can my readers tell from the long stops whether each sentence is a telling (declarative or imperative) sentence, or an asking (interrogative) sentence, or an exciting (exclamatory) sentence?

Does every one of my naming-words (nouns, pronouns) and my doing-words (verbs) tell my readers how many (number) as I want it to? Can I change any one of these words to make my sentence clearer to my readers?

Does every one of my doing-words (verbs) tell my readers when something happened (tense) just as I want it to? Can I change any of these words to make my sentence clearer to my readers?

SLOTTING: NOUN PHRASES (CLUSTERS)

The generation of noun phrases (clusters) by the addition of modifiers and function words to noun headwords. Sentences are enriched by filling in the blanks, at pertinent places in the sentences, with appropriate adjectives, intensifiers, and determiners. (Linguistic explanation and further examples on p.289)

Procedure

1. From some language activity of interest to the students, select a minimal noun phrase. Have it placed on the board and read aloud.

2. Open a slot between the article and the noun and ask the students to fill it in with their own words. As each answer is written on the board, have the whole noun phrase read aloud.

   In this situation, the students are apt to supply a mixture of adjectives (including verbal adjectives) and attributive nouns. Accept both kinds of words as valid, and praise the students for their perception or creativity.

3. Go through the same procedure for other noun clusters until the technique becomes familiar to the class. Alternate between noun phrases which are subjects of the sentence, and those that are complements, appositives, or objects of prepositions.

4. Now open an additional slot in the phrase--first, before the adjective, and then after the adjective--and go through the same procedure as above. In the case of the first kind of slot, other adjectives may result (the old, large book), but intensifiers should also appear with practice (the very large book). In the case of the second kind of cluster, it may not be possible to fill in the second slot at all unless the word preceding is an adjective.

   Ask the students to test each combination of the two modifiers by its sound, and if necessary to reverse the positions of the old modifier and the new one until a combination that sounds right emerges (the red arithmetic book, or the large, old book instead of the old, large book). In this way, with much experimentation on the students' part--and praise and encouragement on yours--the proper combination should emerge: article, adjective (or intensifier), adjective, attributive noun, headword.

   This would be a good occasion to teach the use of the comma to separate adjectives in a series.

Recommended for:

- Varied abundant language
- Vivid, concrete, sensory language
- Use of figurative as well as literal language
- Use and reinforcement of new vocabulary words
- Use of appropriate internal punctuation
- Clear, accurate usage
- Proper use of suffixes and irregular word-forms
- Avoidance of errors in agreement and case
- Use of complete sentences
- Correct spelling

Examples:

the book

the __________ book
large
heavy
arithmetic
leaning
ponderous

the __________ large book
old
very
extremely
quite

the large ________ book
red
biology
thick
rare

Illustrative Curriculum Correlations

Science - Primary

It is not always possible, or even desirable, to complete the whole procedure with one sentence in any one subject-matter area. The following is merely suggestive of a sequence that might be used.

The area of interest was the change of seasons, and the students were writing stories about leaves.

Slotting for descriptive words:

the ___ leaves
red
old
dry

Slotting for intensifiers and adjectives, or adjectives in a series:

the __________ ___ leaves
small red
large old
very dry
rather
unusually

the ___ __________ leaves
old sycamore
red crumbling
dry yellow

5. As the students become proficient at the technique, slot for the article position also: what other words can we put in place of the? (It may help if, at this stage, you pluralize book.) You will get a mixture of demonstratives, quantifiers, and possessive words. Again, accept them all.

   This would be a good point to have the students discuss the difference between the and a: When do we use one, and not the other? When may we use either?

6. Now try slotting specifically for intensifiers. Open a slot before one adjective in the series. Help the students by pointing to intensifiers that may have already emerged in step 4, above, and asking them what question a word such as very answers. (Help them to discover that it answers the question How? or To what extent? or To what degree?) If necessary, give them a few examples of intensifiers first, and then ask them the question.

   Have them do the same thing in front of any other adjective in the noun phrases they have created (in front of large, as well as old), and then in front of any attributive nouns. They will discover, by experimentation again, that the intensifiers cannot go before the attributive nouns, but will go before all or most of their adjectives.

7. Now take the words in the article slot and ask the students--as always, keeping their degree of maturity in mind--to try to set up two-word groups from this list, at the beginning of the noun phrase. If need be, give them a few examples, using their own words, to start them off (these three, the many, our few, etc.). In this way, the articles, demonstratives, and possessive words will make up one column at the very beginning of the noun phrase, and the quantifiers will make up the next column. (With an unusually mature class in the upper grades, you might try asking what words might come before the articles, to see whether the students supply answers such as all the, many a.)

8. When the students are able to expand a noun phrase fully, reinforce their grasp of the patterns by repeated applications of Sentence Synthesis (see p.186).

   Elicit from the students lists of nouns, possible attributive nouns, adjectives, intensifiers, quantifiers, possessive words, demonstrative words, and articles, and have them shape these into as many different phrases as possible, with the whole class judging the rightness of each combination as it is read aloud. (These words could also represent meaningful subject-matter words, or important words from spelling, sight-vocabulary, or technical-vocabulary lists.)

   Have them use the phrases they create as subjects of sentences, or appositives, or complements, or objects of prepositions. In each case, have the whole sentence containing the phrase read aloud.

Examples:

____________books
some
many
our
Miss Smith's
three
few
those

these ________ old, large books
very
rather
quite
fairly
pretty
kind of
somewhat

____________	__________books
all the	green
many	geometry
these three	out-dated
our few	torn

articles	quantifiers	intensifiers
a (an)	three	very
the	many	somewhat
	few	rather
	all	quite
	some	

adjective	noun
brave	astronaut
daring	spaceman
intrepid	explorer
anxious	

Illustrative Curriculum Correlations

Slotting for the article position:

______red oak leaf (leaves)
some
many
our
a
the
John's

(Accept demonstratives, articles, quantifiers and possessive words.)

Using clusters to create sentences:

The old, dry oak leaves are colorful in the fall.

When Jack Frost arrives, the many red oak leaves will be very dry and brittle.

Cluster reduction:

The old, dry oak leaves are colorful in the fall.

The leaves are colorful in the fall.

Alternative structure:

The oak leaves, (which are) old and dry, are colorful in the fall.

Comparative and superlative degrees:

An elm leaf is large. The oak leaf is larger than the elm leaf. The catalpa leaf is the largest of the three kinds of leaves.

Conversely, take these large class-created phrases and ask the students to reduce them to the original, minimal phrase (article plus noun). (See Sentence Reduction, p.124) Ask the class what difference the expansion has made. Elicit from the class the idea that expansion helps to make for a more descriptive, more interesting sentence.

9. Starting with noun phrases containing only a single adjective or a single attributive noun, such as the brown house or the grocery store, ask the students if they can think of any other way of saying the same thing. Explain that they can move these words around in the sentence, and add any words they feel are necessary. Help them to discover alternative structures such as the house which is brown, the house is brown, the store for groceries, the store which is for (or sells) groceries: accept any structures that do not change the basic meaning of the phrase. Ask the class what advantage the phrase has over these other forms. Help them to recognize that the phrase is more concise: we can say the same thing with fewer words. Remind them, however, if they do not see it for themselves, that variety and clarity are also important values in language, and that these alternative structures may be useful at times.

10. If the students have been able to handle step 6, above, and if they seem ready for it, introduce the concept of comparative and superlative degree. Have them compare three actual objects in their own experience, supplying their own endings or adverbs.

    Have them fill in the slots in such exercises, with the basic word (e.g., young) in each slot, and discover for themselves, with your help if necessary, the rule about the use of -er, -est, more, less, least, etc. Then, in Sentence Synthesis exercises, ask the students to attach such endings or function words to those words in a noun phrase (adjectives, adverbs) that, in their judgment, can take these.

11. At all stages in this technique, as in all Slotting techniques generally, it is extremely important to make use of the adjectives, intensifiers, possessive words, etc., which the students contribute. Add these words to class spelling, vocabulary, and sight-vocabulary lists, and reinforce them through employment in illustrative sentences for other techniques.

Examples:

The three somewhat anxious astronauts
were ready to take off.

Schirra and Glenn, two very brave
astronauts, have made their
mark in the history of space
exploration.

We owe much gratitude to the many
rather daring astronauts.

Reduction:

Astronauts take off.
Glenn and Schirra made mark.
Owe gratitude (to) astronauts.

Jack, age 16, is____; but Mary, age 15,
is____; and Fred, age 14, is____.

12. When this technique is easy for the students, have them analyze the words they create: the most or least appropriate or vivid word to describe a particular headword; the meanings of the words elicited; synonyms and antonyms; figurative versus literal words; sound-alike/look-alike words, etc.

    Also, you might have them interchange adjectives in two different noun phrases and come up with non-literal images which can be discussed (e.g., the happy man, a round picture: the happy picture, a round man. What could these new phrases mean? When might we want to use descriptions like these?). Then have them make up new unusual images.

13. Gradually, help the students to identify the parts of speech they are using in the slots. In the lower elementary grades, you might ask them what all the adjectives do in common. Help them to see that adjectives and attributive nouns answer such questions as Which one? What kind? about nouns ("name-words"). By similar inductive procedures, help them to discover that quantifiers answer the question How many?, that possessive words answer the question Whose?, that demonstratives distinguish one noun from others like it by "pointing" to it, and that intensifiers answer the question To what extent (or degree)? In the upper-elementary grades, it should be feasible to introduce the formal names for these parts of speech; to help the students to verbalize the difference between the definite and the indefinite articles; and, finally, to discuss the formal order of parts in the noun phrase.

14. For extensions of this technique, dealing with kinds of modifiers that come after the headword of the noun phrase, see the additional Slotting techniques on pp. 40-111.

Suggested Checklist Directions (Reword as needed)

Can I make my composition more interesting to my readers by adding words (adjectives, possessive words, demonstrative words) that answer questions like What kind of?, Which one?, Whose?, How much?, How many?

Can I make my composition more interesting to my readers by using lots of nouns that they can see, hear, feel, be excited by, think about, and remember?

SLOTTING - VERB PHRASES

The generation of verb phrases, with changes to show variations in agreement, tense, mood, and positiveness or negativity. The student fills in blanks, at the pertinent places in his sentences, with appropriate verbs for his oral or sight vocabulary, and alters or adds to these verbs to indicate the agreement, tense, mood, etc., which convey his meaning. He also adds appropriate adverbs of his own selection. (Linguistic explanation and additional examples on p.291)

Procedure

Regard this technique as an extension and clarification of those portions of the Slotting--The Kernel Sentences technique which call for slotting for the verb phrase. See p. 32. Pace this technique carefully to the maturity of the students, but try to touch upon each of the grammatical ideas which the verb phrase signals or helps to signal: tense, voice, mood, and negativity.

1. In the first step of this technique, try to elicit from the students as many simple verbs (one-word verb phrases) as possible. These will all be main verbs in the simple present or simple past tense.

   From some language activity of interest to the students, select a sentence that permits a variety of such verbs to be included in it. If necessary, place in the sentence an adverb, or adverbial phrase or clause, that suggests the time-reference. Leave a blank in the sentence where the verb is to go. Put the sentence on the board; have it read aloud; and ask the students to give you one-word items that will fill in the blank. Encourage them to give words that they can see, feel, hear, touch --vivid, exciting words. As each word is elicited, have it written under the blank in a column; and have the whole sentence, including the verb, read aloud each time by or for the class. Praise the students for their creativity.

   Continue this exercise with other meaningful sentences in other subject-matter contexts. Include sentences in which the subject is singular in number.

   Employ meaningful sentences, also, in which the subject is a pronoun, respectively, of the first, second, and third persons--and singular as well as plural.

2. As in the last example on the facing page, above, gradually start to work with short, related *groups* of sentences to be slotted. Keep the tense constant throughout the whole short "paragraph," but vary the subject from noun to pronoun, from singular to plural, and from one person to another.

Recommended for

Varied, abundant language
Vivid, concrete, sensory language
Use of figurative as well as literal language
Clear, accurate usage
Avoidance of errors in agreement, tense, mood (mode)
Correct spelling

Examples:

In the summertime, children _______.
play
swim
laugh
shout

The American colonists ____________
argued
protested
raged
hollered
because of the tax on tea.

A scientist_________in the laboratory.
listens
watches
measures
tests

I ___when it is cold outside.
Last year we _____in the fourth grade.
When Columbus left Europe, he____to reach the New World. His sailors were afraid, so they______.

Last week, we, the children in Miss Brown's class, ____the zoo. We ______ after we arrived. The bears _____in their cages. When we looked at one of them, he_______. That night, when I remembered the trip, I _______.

Illustrative Curriculum Correlations

Language Arts - Primary

Activity: Writing an experience chart or a thank-you letter after attending a concert. Some selected sentences:

Simple present tense:

The William Tell Overture ____its way
thunders
rolls
ripples
to a rousing climax.

Simple past tense - collective subject:

The enraptured audience _________.
cheered
shouted
applauded

Simple past tense - singular subject:

The conductor __________the orchestra.
congratulated
praised
berated

Simple past tense - change in person:

We _______ the performance very much.
enjoyed
liked
appreciated

You _____for us magnificently.
performed
played
entertained

They were _______with much pleasure.
received
welcomed
invited

SLOTTING - VERB PHRASES (cont'd)

3. Continue these steps, making sure always to commend the students for their contributions. But now begin to vary the kinds of complements coming after the verb (see p.256), so as to help the students to generate transitive, intransitive, and linking verbs (including "sense verbs"). Place more than one verb-slot in any meaningful sentence you use. At the same time, start to allow the students to put more than one word into any one verb slot--if they feel that the combination makes for a more vivid verb, or if elimination of one of the words would make the whole sentence sound strange. What you will really be aiming for here is two-part, idiomatic verbs consisting of a main verb and an attached adverb coming right after it or, often, at the end of the sentence, as in; put up, close down, shut up, stand for, help out, etc. (See the Linguistic Explanation.) The contribution of such compounds should be encouraged at all times in this technique; and a little use of Movability (see p.134), when students give you such compounds, may be a good supplementary exercise.

   However, in allowing more than one word in a verb slot, you may obtain from some of the students a combination of helping verb and main verb, instead, such as were needing or had needed where you expect simply needed, or are running instead of merely running. Ask the student who offers such a combination to change it to just one of the two words, even if he has to take off part of one of the words (the -ing ending). Ask him, too, and the rest of the class, whether were needing sounds as good as needed in the reading-aloud of the whole sentence. Be careful not to force the issue, though. If the student feels strongly inclined to retain the helping verb, let him do so. He is aiding the other students to prepare for later sections of the technique, in which the whole class will be asked to generate helping-verb compounds.

4. All during the preceding steps--and also in the steps below, right through to the end of the technique--make lists of the main and two-part verbs that you elicit from the students. Many of these will be verbs that are not to be found in the students' reading material, or that may strike you as quite sophisticated for your grade level, or remarkably expressive. Reinforce these new verbs through Sentence Synthesis (see p.186), and by use of them wherever meaningful in sentences employed in other techniques in this Manual, especially the Framed Paragraph (see p.190).

   Also, and even in the early primary grades, start discussions about the meanings of these new verbs: "Do some of the verbs in any one slot mean exactly the same thing as any other verbs there? Do some of them have different meanings?" (If the students are mature enough, of course, they can go to the dictionary for answers they may need.)

Examples:

When Mary _____ the green dress in
saw
noticed
observed
caught sight of

the shop window, it _____beautiful
seemed
appeared
looked

to her. She _____ the dress to wear
wanted
craved
longed for

to the Spring Prom. Soon she ______a
landed
took
found

job to earn the money to buy it. She
___very happy when she finally_____
put on
wore
acquired

the dress, two months later.

Illustrative Curriculum Correlations

Science (Constant tense - varying subject)

In Science class yesterday, the boys _____ an experiment. They___the equipment and ____what they were about to demonstrate. The teacher ____the boys for their efforts and he____them for their contribution to the class.

Literature

Lady Macbeth ____happy after Macbeth ____the witches. She now____that her husband might become thane. When he _____, Lady Macbeth ____her husband a difficult time.

Social Studies

The Patriots _____ happy after
felt
became
looked

Washington _____the Hessians at Trenton.
fought
flattened
beat up

They now ____that America might win
saw
thought
believed

the war. Trenton _____ our country its
gave
brought
offered

first great victory when we ___________
needed
wanted
looked for

one.

5. "Which verbs are easiest to see, feel, hear, smell, taste, touch, act out in role-playing? Which verbs do we like, and dislike, more than others? Why?" Encourage the students to discover for themselves that (a) they must always think hard about the meaning and appropriateness of the verbs they place in a sentence, and (b) concrete, vivid verbs are usually more enjoyable for both the writer to use and the audience to read or hear.

6. When the students have begun to show proficiency in the steps above, go on to meaningful groups of sentences, in varied subject-matter areas, in which the time within each paragraph shifts from broad past to broad present.

When the students show competence at this new exercise, also, extend it to include sentences in the simple future tense. Be sure to insert appropriate adverbs, now, that signal the use of all three tenses. Advise the students that they can now fill in the verb-slots with more than one word, if they wish, as in step 3 above. Expect some variety (and miscellaneous helping verbs and adverbs and prepositions), especially in the future-tense slots but possibly in the present-tense slots also. Praise the students for their creativity.

After the students have gotten considerable practice in switching from one tense to another, start a discussion about the fact that a variety of answers (one-word, two-word, and even three-word items) has appeared in some of the slots. Take this opportunity to explain to the students (as you do in so many other techniques in this Manual) that we can often say the same thing in several different ways--and that such variety, in fact, makes writing a more interesting activity for both writer and audience. But ask the students whether all of the kinds of items in the verb slots (especially those in the future-tense sentences, where variety is most apt to occur) mean exactly the same thing. It should be easy for them to discover for themselves the fact that, for example, should go is not exactly equivalent to may go or will go, and that the most common way of showing future time is will + verb. It is not likely, however, even as far up in the grades as the secondary level, that the students will be able to explain by themselves the difference in meaning between, for instance, visits, will visit, will be visiting, and is going to visit in the future tense, and honor and are honoring in the present tense. Such more sophisticated perceptions will arise partially and gradually, if they arise at all, out of considerable practice in the use of verb phrases in daily, meaningful language situations.

In the discussion, have the students decide the most common way of showing past and present tenses, as well. Aid them to discover for themselves that the verbs in the present-tense slots differ from those in the past-tense slots in that the latter have an -d, -ed, or -t ending, in most cases; but may also differ through internal spelling and

Examples

In 1869, people ____ on the farm, usually, and they ____, ____, and ____ for recreation. Today, though, most Americans ___ in cities, and they ____, ____, and ____ when they want to have fun.

In 1492, when Columbus _____ the Atlantic, he ___ and ___ the European world by his bravery. Today, we ____ the Apollo astronauts, and ____ them, for landing on the moon. Fifty years from now, mankind ________________
will reach
is going to get to
will be visiting
should go to
may land on

Mars with little trouble.

Illustrative Curriculum Correlations

Social Studies - Primary

Framed paragraph incorporating various tenses:

Last year we ____ our valentines and
made
drew
cut out
created

this year we are ______ them again. We
making
cutting
drawing
creating

will _____ our valentines to our friends
give
send
mail
deliver

who have ____ valentines to us. We
given
sent
mailed
delivered

all ___ our valentines, but our teacher
like
enjoy
appreciate
cherish

especially _____ the large one from the class.
likes
enjoys
appreciates
cherishes

Framed paragraphs with varied tenses:

On the anniversary of Edison's birth, scientists ____ his contributions to science.
honor
celebrate
remember
recall

sound (as in sing, sang) or through a combination of both methods (as in bring, brought); or, with a handful of verbs, may not differ at all (as in cut). Explain frankly to the class that the sign of the past tense varies from verb to verb, but reassure the students by pointing out also that (a) they already know the past-tense forms of most verbs, from their spoken language, and (b) any student who is not sure about the proper past-tense form can always go to you or to his dictionary for help. To drive home the validity of point (a), you might give the students an exercise in which, within the same meaningful sentence, they must use the same verb twice--in the past tense and again in the present tense. Let them construct huge strings of such verbs to convince themselves that they already know the past-tense forms of many, many verbs.

Start a discussion, too, about agreement between verb and subject. Help them to discover for themselves that the verb takes an -s ending when, and only when, it is preceded by a noun or third-person singular pronoun (the person or thing we are writing about--not the person who is doing the writing, or the person to whom he is writing) and deals with the present time.

7. To reinforce the understandings gained in the steps above, you might reverse the procedure in them. Give the students a meaningful paragraph which already contains the verbs, in their proper tense forms, but which is to be slotted for words or groups of words answering the question when (i.e., adverbials). Since such adverbials are apt to be quite movable, you might combine this exercise afterward with a bit of the Movability technique. Have the resulting paragraphs read aloud and the choices of adverb explained by each student. Since no two paragraphs are apt to be exactly alike, let the rest of the students adjudge whether the adverbials selected by a particular student match the "time" (tense) of the verbs which they modify.

8. Now start to work with the other tenses: progressive, imperfect, and perfect. Pace the following steps very carefully to the maturity of the students, and accept any contribution that is not downright misleading. As far as possible, try to have the other students detect any errors or serious ambiguities in the answers given.

For the progressive tenses, begin by choosing meaningful sentences in which the class must think about actions performed in an immediate present, as contrasted with actions performed in a broad, general present. As in the steps above, begin with a very few verbs and sentences, and then go on to larger numbers in a coherent paragraph.

To stimulate contributions in the present progressive tense for the immediate present, you may find it helpful to ask a question such as "What are we doing today (or: right now) to celebrate the occasion?"--emphasizing the adverb. You are bound to get answers in both the

Examples:

Last year we (I) ______, and this
walked
saw
heard

year we (I) still _____.
walk
see
hear

______, women sat at the spinning-wheels and made clothes for their family. People cut and sew in factories to manufacture clothing for a mass market ______. Completely automatic machines, with no human being watching them, will spin noiselessly________and will turn out clothing for the whole world.

This year, our city ______its one-
has
is having
celebrates
put on
enjoys

hundredth birthday.

Today the children in our class________
are writinga play
are making posters
are drawing cards
are having a party
are having a puppet show

to help in the celebration.

Illustrative Curriculum Correlations

Social Studies (cont'd)

Today electrical engineers are

______________________________________.
conducting many experiments
accomplishing much additional research
making further progress
continuing Edison's work

Years ago medical researchers_____to find
tried
attempted
worked
endeavored

a cure for polio.

Today science__________against leukemia.
is working
is fighting
is struggling
is battling

In the future, scientists_____
may
might be able to
should
could
might have to
will be able to

cure our most dread diseases.

Medical researchers always have______
worked
tried
attempted
been trying

to find a cure for illnesses.

As each successful researcher_________
developed
acquired
discovered
completed

such a cure, mankind benefited.

simple present and the present progressive tenses for both general present and immediate present--and again, you should not only accept such variety but praise the students for producing it. Gradually, as the exercise is repeated in a number of subject-matter contexts--with meaningful sentences and (if necessary) with your help in stressing an adverbial that shows immediate time--the students should come to use the simple tense more often for immediate present. The important thing is not to force the students to employ the simple tense where the progressive tense seems more natural to them.

9. Do the same thing for the past and future progressive tenses, and with the same expectations. Contrast these with the simple present or present progressive tense.

   Give the students considerable practice with meaningful paragraphs in which, as above, they can use either the simple tenses or the progressive tenses in any one verb-slot. Then try to elicit from them their reasons for choosing one tense over the other. Help them to discover (depending on their maturity) that the progressive form (the one ending in -ing) often gives a feeling of something still going on at the time we are talking or writing about--something more active, lively, interesting than is conveyed by the form without the -ing ending. You might remind them that they have already decided that it is more fun to use whole words (verbs) that are lively and interesting. This same rule, you should aid them to see, applies to different forms of any one word. Caution them, in any case, not to use any form unless it sounds perfectly natural to them in its sentence.

10. When the students show reasonable competence at using and alternating the simple and progressive tenses, proceed to the imperfect and perfect tenses. Once again, make use of the idea of contrasts; and expect and encourage now an even larger variety of results than in earlier steps. If it seems necessary, or at least helpful, utilize forms of the verb to have, as signals for the desired tense, when beginning this step.

Examples:

A hundred years ago, Americans______
fought
struggled against
were trying to stop
were fighting
slavery. Today we still____________
are fighting
are working
are battling
protest
are shouting
against racial discrimination.

In the present decade, we ________
are trying
are planning
are working
to reach Mars and Venus. A century
from now, we probably__________________
will try
will be preparing
will be hoping
to travel to a nearby star.

We_____ our class project on Monday.
began
started
opened
For the past four days, each of us (has)
_________it. By next Friday, we________
worked on — will finish
been working on — will have finished
done work for — will be completing

it. The project_________us two weeks.
will take
will be taking
is going to last
will have been taking
should have taken
will have taken

Illustrative Curriculum Correlations

Social Studies (cont'd)

Right now, research chemists______________
are conducting experiments
are making efforts
are having seminars
are trying
attempt
to help in the battle against cancer.

As biologists look at pollution, they wish
(or:hope) that our air_________________.
will be made cleaner
may be purer
would be cleaner
could be better
might be more free
of irritants

Framed paragraph with varied tenses and moods:

In ancient Greece, young boys______in order
played
practiced
exercised

to___________in the Olympic games. In
participate
compete
take part

today's Olympics our entrants___________
should show
must display
need to have
try to demonstrate

the same spirit of competition as the Greeks of old.

At the present time, all the citizens of our town must____to improve the town. Last year they had to____the local people to the growing ecology problem. In the next decade, they will____in order to feel and see the effects of present planning.

SLOTTING - VERB PHRASES (cont'd)

11. As is pointed out in the Linguistic Explanation (p. 296), you are not likely to elicit many examples of the future perfect and imperfect tenses, especially in the primary grades. But, particularly if you yourself supply some instances of these tenses, as a member of the group, it is possible that the frequency of these tenses will gradually increase. If and as this happens, try to help the students to determine by themselves the full meanings of these two tenses, and also of the other perfect and imperfect tenses. As with the progressive tenses, help them to see that these tenses give a fuller idea of an ongoing action: begun at one time, and finished (or still in progress) at the time we are talking or writing about (which may be given in another sentence in the paragraph). Do not push the students too hard. An intuitive feeling about the applicability of a given tense, in a given sentence, is more important and helpful to a student than a fully verbalized, abstract definition of the tense.

    To help to strengthen such intuitions--and perhaps pave the way for definitions--you might give the students exercises in Sentence Synthesis (see p. 186) in which the lists of meaningful words include adverbials suggesting previous time, immediate time, subsequent time, future time, ongoing time, completeness, incompleteness, etc. Such a list, for a paragraph about Lincoln, might contain adverbials like the ones on the facing page.

    Or the process might be reversed. That is, the students could be given a complete, meaningful, coherent paragraph with a large variety of verb-tense forms in it but no adverbials, and asked to insert appropriate adverbials like those shown here. (See the Framed Paragraph, p. 190)

    In any event, from this point on (if you have not done it earlier), insist via the class Checklist that all of the sentences the students write contain words, or groups of words, helping to show when an action happened, the time-order in which the various actions occurred, and whether each action continued for some time (or over and over) or occurred just once. Be patient but persistent about this procedure. Remember: the use of appropriate adverbials is almost as helpful as the use of proper verb-phrase forms in signaling tense for both the writer (especially the student who has trouble with tense) and his audience.

12. When the students can move with fair proficiency among various tenses shown above, begin to work with modal auxiliaries. (See the Linguistic Explanation.) The likelihood is that some of these will have already appeared in the earlier slotting exercises, suggested by the students themselves. Note the example for step 6, for instance. But whether or not this is the case, start to insert them unobtrusively and naturally in the paragraphs used for the slotting exercises indicated above, going from tense to tense. Because modals are "defective" in the sense of having only one tense, or at most two, you might help the students at first by giving them the modals in, say, two of the three tenses and asking them to supply an appropriate modal for the third tense.

Examples:

at last
as early as 1840
finally
by 1860
already
in the future
at the end of the war
just on that one occasion
over and over
whenever he spoke on slavery
still
at that moment
all along
meanwhile
now

Last year, the citizens of Newtown HAD TO_____to improve their community. This year, to keep up the good work, they MUST_______. In the years to come, they__________________.

By 1900, people COULD____in order to communicate with each other across the nation. Today we CAN____________ instead. A century from now, we __________________.

For the sake of world peace, the United States HAD TO______in 1917. Today, Americans and all other nations OUGHT TO_____, so that mankind______________.

Illustrative Curriculum Correlations

Social Studies (cont'd)

In 1812, America______
fought
declared war on
began to struggle with
was fighting

Great Britain over the principle of freedom of the seas. Almost forty years earlier, the two powers__________
had fought
had been at war
were at odds
battled each other

over the question of America's political independence. By the Twentieth Century, however, both nations__________________
were at peace with
had become friendly with
no longer hated
respected

each other. In the future, probably, they___________________________.
will become even friendlier
will be working together on apace missions
will fight together against Communism
will seem never to have been enemies

Music:

Framed paragraphs with varied tenses:

The overture__________the opera on last
introduced
preceded
started
opened

night's program. During the last year, each of us has________________
been listening to
done assignments on
been enjoying
listened to

many great operas.

SLOTTING - VERB PHRASES (cont'd)

Accept a variety of possible modals in the slots.

Praise the students for their good thinking and creativity. Encourage them, too, to try to fill the whole slot (the verb phrase) with more than one word, and with words (main verbs) ending in -ing and -ed, as well as with words without such endings.

When they start to show reasonable competence, give them paragraphs in which they slot for a larger number of modals within any one paragraph--again working from one tense to another--and once more encourage variety in the modals contributed and in the endings on the main verbs.

In more mature classes, once such variety appears, you might wish to begin discussions about the meanings of the modals contributed, "What is the difference in meaning, for example, between may or might and can; will be able and should be able, must and ought to? Help the students to discover for themselves that modals often signal a possible or hypothetical action, rather than an actual one; and that they therefore look to the future, even when they seem to be describing the present. (You might also help them to see that modals are weak in tense-forms, and that they do not take the -s ending after a noun or third-person singular pronoun.)

13. As in step 11 above, use Sentence Synthesis as a reinforcement device now. Build modal auxiliaries into the lists of meaningful words, as well as main verbs with no endings, -ing endings, and -ed endings, and perhaps the regular auxiliary verb to have. Praise the students for their creativity as they generate sentences from these lists.

14. As soon as the students begin to show fair proficiency with modal auxiliaries, go on to the subjunctive mood. It might be best to treat this step as part of, or at least a preparation for, Slotting--Clauses. (See p. 74.) Begin with single meaningful sentences in which there is an if clause variously placed within the sentences, and in which the verb phrases to be slotted for are to denote present or future time. Suggest that the students use the same kinds of words (modals) as above. Include appropriate adverbials, as above, to signal the time.

Expect and encourage, some variety here if the sentence suggests, for students, an exhortation or implied command rather than a mere speculation.

Examples:

A century from now we______________etc.
will
may be able to
should be able to
ought to
might
will have to
may

If I ____________an astronaut right now,
were
could be
could become
was*

I ___________________________________.
would fly to the moon
could go to Mars
might reach Mars next year
would be practising to go beyond the moon

(*You may need to supply the correct form yourself if no student in the class can give you If I were...instead of the widespread If I was...)

Illustrative Curriculum Correlations

Music (cont'd)

Next year we _________more of this kind of
will hear
will be enjoying
will have
music.

The Opera Appreciation course______________
should benefit
is going to benefit
will benefit
will be benefiting
us all our lives.

Slotting for adverbs of time:

______,musicians played their instruments at royal courts and made beautiful music. Conductors and musicians often work together for a television concert______. Completely accurate recordings will provide music faithfully____and afford much pleasure.

Creative Writing:

Rephrasing of a subjunctive idea:

If only I could be a writer, I etc.

Were I (or: Could I be) a writer, I etc.

If only I were a writer, I etc.

As a writer of great novels, I etc.

(Student may slot for the word writer.)

SLOTTING - VERB PHRASES (cont'd)

The important thing here is for the students to be able to hear the mistake if they are inconsistent in mood--that is, to sense the need to use wanted rather than want in a sentence like People would drive more carefully today if they want to save lives, and want rather than wanted in a sentence such as People ought to drive slowly...if they wanted to save lives. As a member of the group, you may have to supply the correct form yourself if no student is able to detect such an inconsistency.

15. Now go on to sentences which more clearly denote a wish. Work with meaningful sentences in which the wish is expressed as a noun clause within the sentence. Again, expect a mixture of moods and tenses within the verb phrase.

Give the students considerable practice with meaningful sentences containing if clauses and noun clauses expressing a wish or hope for the present or future. Then go on to sentences in which the speculation or wish is clearly in a past tense. The students should be primed with particular care to detect sentences that do not sound "right," for with these sentences, the use of the appropriate modal auxiliary is especially important. As long as the correct modal is used, however, encourage a variety of verb phrases.

Have the class work with a variety of such sentences, in the present (or future) and past tenses, in different subject-matter areas. Extend the use of modals by having the students slot for the verb phrase in additional clauses tacked on to the sentences; and by this method help the students to listen for consistency of mood and tense.

Work this process in reverse, also. That is, have the students break up such complex and compound sentences into two or more separate sentences; and once more have the class check for consistency of mood and tense.

Examples:

Motorists_______________today, in traffic,
must drive carefully
should be driving with care
ought to drive slowly
need to watch out
would drive more carefully
if they______________________________.
want to save lives
wanted to save lives
were smarter
watched out for pedestrians

As they look at crime in our streets today, most Americans wish (or: hope) that our cities_______________________________,
could be made safer
would have more money for police
had better street-lighting
will be better places to live in, in the future
may soon solve this terrible problem

If the British____better generals, we
had
had had
had been using
were using
could have had
_______________the Revolution in 1775.
would have lost
could have lost
might have been losing

Alexander Graham Bell wanted to find a device that_____, because then people ______when they________________.

I feel that the Soviet Union____in its dealings with China;otherwise, we Americans ______while we__________.

Alexander Graham Bell wanted to find a device that_____. Then people ______when they______________.

Illustrative Curriculum Correlations

Journalism

Assignment: Incorporate different tenses and moods in a sports article.

An almost unbelievable goal by John Jones, with just two seconds left in the game, gained revenge for Hometown's soccer team Sunday morning. Jones' goal brought Hometown the county championship. The victory enabled Hometown to close out the season with a 12-4 record. Hometown will now compete in the state battle, and the local supporters are looking forward to an exciting match.

* * *

Hometown and Millville will share the state soccer championship. Both teams battled through two overtime periods after going scoreless through regulation play, and after the extra periods the game still wound up scoreless. As a result, both teams were named co-champs.

* * *

James Smith scored a pair of goals in powering the Hometown soccer team to a 4-1 victory over Urbana Saturday morning at Washington Park. The victory gave Hometown an 8-4-2 record, while Urbana fell to 4-2-5. Observers were saying that Hometown is beginning to show evidence of great potential. Which way the team will go is not as "iffy" now as it was a month ago. Coach Hayes told us, "If it had not been for James Smith, Saturday's game could have been a disaster."

SLOTTING - *VERB PHRASES* (*cont'd*)

16. Using such sentences as topic sentences, have the students supply additional, supplementary sentences of their own, until a coherent paragraph or series of paragraphs is constructed; and have the students check for mood and tense *all the way through the paragraph*.

    As the paragraphs grow longer, and the sentences express a mixture of wishes, predictions, implied questions or commands, speculations, conditional statements, and unqualified statements, even highly proficient adult writers might permit themselves some minor inconsistencies in mood. It is errors of an egregious kind--especially errors in tense--that we want the students to become able to detect and correct by themselves.

    It might be very helpful, at this stage, to give the class a Framed Paragraph in which just such a variety of sentences, shifting in mood and tense, is signaled. Expect, and encourage, a large variety of results. (See p.190)

    Give the students considerable practice with paragraphs (or Framed Paragraphs) involving shifts in tense and mood, and be very generous in your commendations.

17. Depending upon the maturity of the class, you might ask the students to try to identify for themselves not only the tense used in each sentence, or clause, but also the mood--whether each sentence or clause expresses a factual statement; a possibility or conditional statement; a prediction; a wish, hope, or belief; an implied question or command; or some combination of these. Have them experiment with their modals --shifting *could* to *can*, for instance, or *will* to *may*, or *were* to *might have been*--and noting the results. Help the students to try to formulate, in their own language, approximate correlations between changes in the verb phrase and changes in the meaning or intention of the sentence or clause.

    This process, too, could be worked in reverse by the students if they were given one or more of these alternative constructions and asked to transform them into clauses beginning with *if* or *wish* (*hope*, *believe*, *feel*) *that*. Both steps might aid the students to see the intention of the sentence or clause more clearly.

    This latter step could also be used with occasional wish-expressing sentences of the type *May America always be free!* and *Long live the king!* Such sentences, like the above-given *If only I were an astronaut!*, are apt to come up in the Exclamatory Sentence technique, incidentally (see p.178); and they can be stated alternatively in such ways as *I wish* (*hope*) *that America may* (*will*) *always be free* and *I hope* (wish) *that the king may* (*will*) *live long* (or: *for a long time*). The students should be aided to discover for themselves that in connection with wishes, hopes and beliefs, variety of expression is possible and helps to make our language more interesting for writer and audience.

Examples:

In Roman times, the average citizen____ so he____. When he___, he___. Sometimes, though, he_____. By the Middle Ages, the average European felt that_________ because_____. Today, everyone believes that____if_____. In order to_____, each of us_____. We hope that, in the future, ___________. Then_____________________.

Most Americans__________________________.

wish that our cities could be made safer
would like our cities to be made safer
want our cities to be made safer
wish our cities to be made safer
hope for safer cities

If the British had had better generals...
Had the British had better generals...
With the British having (had) better generals...
With better generals on the British side...

Illustrative Curriculum Correlations

Literature

Framed paragraph with same tense, varied subjects:

During the search for the whale, Moby Dick, the sailors______________________. After the boats were lowered, they ________________. However, their officers ________________them to___________________. As they got into the boats, one of them _______________. That moment, as I read the novel, I ____________________________.

Essay incorporating various tenses and moods:

After reading Dostoievsky's The Brothers Karamazov and attempting to grasp all of his ideas and theories, I tend to identify more with the idea of resurrection than any other idea.

As Dostoievsky explains, our way to salvation is not to think of ourselves as righteous when we are not. If Dmitri had thought of himself as righteous and if he had denied to himself that he had committed acts that deserved punishment, he might never have found the road to salvation.

SLOTTING - VERB PHRASES (cont'd)

18. At every step, right from the beginning of the technique, help the students to generate negative statements, as well as positive ones. When you begin any step with a meaningful sentence, follow it up with a second sentence (or variation upon the first) containing a word like *not*, *never*, or *no*; or include such a word in a subordinate clause in the original sentence. Or put one of these words into the middle of the slot where the verb phrase is to go, and ask the students to include it before or after the other words they think of to fill the slot.

    When the slots have been filled, ask the students to try moving the *not*, *never*, or *no* around in the slot, or to exchange one such word for another, or to think of entirely different ways of expressing what is in the slot. Expect, and encourage, variety here; and praise the students for their imaginativeness.

    As the students generate such answers in a variety of subject-matter contexts, start a discussion about the effectiveness of the different kinds of answers: Is *not* as strong as *never*? Does *not ever* have the same force as *never*? Is *not* before the main verb as effective as *none* (or a similar negative word) following the verb? (See the Linguistic Explanation.) Is it sometimes possible (and perhaps better) to express a negative idea indirectly, without using a word like *not* or *never*, or a negative prefix like *un-*, as in the option *would still be longing to land on*? Help the students to see for themselves the value of variety--and of understatement--even in expressing simple negativity. Help them also to discover the redundancy of double-negative constructions.

19. Reinforce this step, also, with Sentence Synthesis and the Framed Paragraph, including a variety of negative words in the meaningful word list and as signal words in the paragraph. But encourage the students to rephrase the negative verb phrases they come up with, so that in at least some instances the negative idea can be conveyed by an antonym in the sentence or by wholesale rephrasing without negative words.

20. At every step above, as soon as the class attains proficiency at it, you should also try to have the students expand their verb phrases by duplication (see p.116), so that they create sentences with whole series of such phrases. The easiest way to do this is to "turn the ladder on its side," as is explained in the Expansion by Duplication technique. Once the students get the hang of this step, build more than one verb-phrase slot into the meaningful sentences, and ask the students to fill them. Within such series, you should help the students to discover for themselves that the helping verb(s) may be repeated for each main verb or the first set of helping verb(s) may be "understood" to apply to all successive main verbs.

Examples:

If I_____an astronaut right now, I_____. But I___not_____.

Motorists____today, in heavy traffic, if they____. They ____never____.

Just before October 12, 1492, Columbus' sailors hoped that their ships_____, because_____no_______.

But I_________________________________

- could not reach any of
- could never reach
- could not ever reach
- still could reach none of
- never could reach
- could get nowhere near
- could find no way of getting to
- would still be unable to reach
- would have to forget about landing on
- would still be longing to land on

the farthest planets.

If the British had had better generals in 1775, the Americans would have lost the Revolution in 1775,(would have) been unable to declare their independence, and (would have) stayed under the rule of England.

Illustrative Curriculum Correlations

Literature (cont'd)

Assignment: Write a paragraph about your favorite fairy-tale character and include a variety of negative words such as no, not, never, none, not ever, etc. Use the following framed paragraph or create an original paragraph of your own.

_____was not a very____. He (She) never____because_____were (was) not______. There was not ever______. No_____ever brightened his (her) day.

Cinderella was not a very happy young girl. She never had very much fun because her step-mother and step-sisters were not very considerate of her. There was not ever a social event in which they included her. No word of praise ever brightened her day.

The Little Match Girl was not a very gay, carefree person. She never had the opportunity to play childhood games because her grandmother was not well and was not able to provide for her. There was not ever a day for freedom from work. No joy or laughter ever brightened her day.

Assignment: Rephrase your paragraph and omit the negative words.

Cinderella was a sad, put-upon girl-of-all-work. She slaved from morning until night because her step-mother and step-sisters were constantly ordering her about. They included themselves in many happy social events while giving Cinderella only the solace of the fireplace at the day's end.

The Little Match Girl was a pitiful, sorry sight as she stood on the street corner in the bitterly cold weather. She sold matches far into the night because she needed to earn what little she could to support her ailing grandmother. Childhood joys eluded her and only death freed her from her toil.

This exercise can also help the children with step 18. If one of the verb phrases to be included in the series contains a negative word such as not or never, it may require rewording or reorganizing in order to make the helping verb "understood." Thus, if the second verb phrase in the above example had originally been would not have been able to declare their independence, it would have had to be changed to would have been unable to declare their independence to make the helping verbs, would have, completely parallel with the other helping verbs in the series.

21. Go on, now, if it is at all convenient, to other techniques involving manipulation of the verb phrase. You might begin with the Passive Transformation technique. As the students change sentences containing transitive verbs from active to passive voice, go through much the same steps as above, until the class is proficient at handling the whole range of tenses and both the indicative and subjunctive moods in the passive voice. (See the Linguistic Explanation.) For reinforcement and the development of models, give them meaningful Sentence Synthesis and Framed Paragraph exercises in which, respectively, the word lists and the signal-words allow construction of sentences in both voices and in a variety of tenses and moods. Let the class listen with great care as such sentences are read aloud by individual students, to detect any inconsistencies.

Also, as part of, or preparation for, the Interrogative Transformation, have the students construct answers to questions in which doubt centers upon the factual accuracy of the verb phrase, and the answer must emphasize either the first helping verb (which may have to be supplied as a form of the verb to do) or the main verb. See the Linguistic Expanation. (The questions themselves will be signaled in part by front-shifting of the main verb or first helping verb, as a rule.) Have the students generate meaningful questions (and answers) containing verb phrases denoting a large variety of tenses and moods, with and without negative words. The Exclamatory Sentence would be a follow-up technique, to clarify what is meant by emphasis. The special stress that signals a sentence as exclamatory could fall on the helping or main verb.

You might also continue to the Imperative Transformation (see p. 172). Have the students generate meaningful commands or requests and then convert them (or follow them up) with negative commands or requests.

Especially with more mature classes, you might continue further to the Slotting--Verbal Phrases technique (see p. 96). As the students generate meaningful verbal phrases, have them try to reconvert these --especially those involving verbals of the -ing and -ed type--into separate kernel sentences. Ask the students to try to tell each other what the new sentences mean in terms of tense and (in their own language) mood. Let them also introduce negative words into verbal phrases, and reorganize and reword these as in step 19 here.

SLOTTING - VERB PHRASES (cont'd)

22. At the intermediate level and above, make additional use of each of the steps here to help the students to build up, gradually, formal grammatical understandings about the nature of the verb phrase. Proceed inductively, from the examples to the general understandings, if at all possible, and supply the necessary nomenclature for the class. Follow, in general, the order of generalizations given in the Linguistic Explanation. (See also the Slotting--Kernel Sentences technique, p. 38, for suggestions about beginning to have students identify the verb as a "doing word" even in the primary grades.)

Suggested Checklist Directions (Reword as needed)

Can I make my composition more interesting to my readers if I use many different doing-words (verbs), and not just the same ones over and over again? Can I use words that my readers can see, hear, feel, think about, or remember?

Does each one of my doing-words (verbs), along with its helping-words (auxiliary verbs), give my readers the idea of time (tense) that I want it to give?

Does each one of my doing-words (verbs) or helping-words (auxiliary verbs) give my readers the idea of how many (number) that I want it to give?

Does each one of my doing-words (verbs) or helping-words (auxiliary verbs) show my readers whether what I am writing about is a real happening, or just a wish or a guess (or a speculation)?

A NOTE ON USAGE

With the employment of this technique may come the problem of non-Standard constructions of the verb phrase, as described in the Linguistic Explanation. These may be "errors" of the mildest sort, noticeable only in the reading-aloud stage of the technique, such as pronouncing sitting or going as sittin' or goin', etc. Or there may be a tendency for students to substitute the widespread If I was for If I were in the subjunctive mood; or to use the incorrect tense form, as in I knowed, he seen, we brung, etc. On the other hand, there may be the more serious kind of error in which students fail to show agreement between a singular noun or third-person singular personal pronoun and the verb, as in Jack go, she don't, or he run; or employ ain't for am not, isn't, or haven't. Or the double negative may be used, as I can't find no books. Or, in the case of seriously disadvantaged students, the type of error may be one in which either a linking verb is omitted altogether, as in She my sister; or a completely non-Standard verb phrase is used, as in Tommy done et the cookies; or the pronoun subject I is omitted, as in Ain't done my homework today. (As this last example is intended to show, students who make one serious error are likely to make others at the same time.)

SLOTTING - VERB PHRASES (cont'd)

It would be equally wrong to overlook errors of any kind completely or to try to eradicate them immediately from any student's language by fiat on your part. They can be eliminated, but only if they are attacked persistently and tactfully, and if you realize that the process will take lots and lots of time--and lots and lots of daily practice in writing, speaking (as in reading aloud), and listening on the student's part.

In this process, it is essential, first, that the student begin to see his "errors' not as gross mistakes, but simply as variations--that he come to recognize, for example, that *he don't* and *he doesn't* are basically just two different ways of saying the same thing. The whole Manual stresses the point that our language often allows us to express our thought in varying ways. This point has already been made in reference to tense, in the Linguistic Explanation. Let it apply to non-Standard verb phrases also, as the first step in helping the student who utters such phrases.

Next, the student must come to realize by himself that although *he don't* and *he doesn't* are equivalent, and have been serving his purposes in communication equally well since pre-school days, *he doesn't* is the more customary form in school and in the world of grownups, the form often reflected in the books, newspapers, and magazines which he reads, and in his teacher's speech and writing. (Do not try to convince him, however, that *all* grownups use *he doesn't*. From his daily experience with adults, in his own home and neighborhood, he knows otherwise!)

When he uses *he don't*, or any other non-Standard construction, be very careful about how you "correct" him. You may only confuse him, and make him feel that you are rejecting him personally, and not merely his language. In the beginning, especially with a young student, it would be much wiser to accept his utterance and respond to it exactly as you would if it had been *he doesn't*. In your own oral responses, however--as when you have the occasion to start a dialogue with the student, or to repeat his statement for the attention of the other students--unobtrusively substitute *he doesn't*. In the slotting exercises, too, accept any non-Standard forms as the students offer them. But make sure that the Standard form, also, is represented in the slotted-in verb phrase. The chances are that at least some of the students will offer the Standard form; if they do not, offer it yourself, as a member of the group. (Here is where the lesson of the non-Standard form as a *variant*, as one possibility among others, will come home vividly.) Praise the student who has submitted the non-Standard form with as much sincerity as you praise the other students. Again, do not "correct" him--since, in filling in his slot, he has simply done what was asked of him. And in the reading-aloud of the items in the slot, be sure to include the non-Standard forms as valid contributions.

Assume that the non-Standard forms will disappear *gradually* from the student's written and spoken language, and that you will be able to notice this gradual disappearance as the slotting exercises are continued over the school year and the proportion of Standard forms elicited from the students becomes higher. Be patient; there may still be recurrences of the non-Standard forms in the writing and speech of at least some of the students at the end of the year. The rest of the job may have to be taken up by the next teacher whom such students have, or the teacher after that. Be satisfied if you have made some progress with all, or nearly all, of the students. Assume, too, that the students will learn the Standard forms almost subliminally, from three sources: other students in the class, as they are expressing the Standard forms in slotting, writing, and reading aloud what they have written; your own habitual use of these forms; and their readings. This last resource is especially important.

In the primary and intermediate grades, the students should become habituated to the kinds of integration between writing and reading which are recommended in this Manual. They must make the language of their primers, newspapers, magazines, and textbooks their own language--to be manipulated, reorganized, rewritten, and thus absorbed. Here is where they will come to grips with all of the Standard verb phrases, as used by the grownup world with variety of form and subtlety of meaning.

You can reinforce their use of Standard verb-phrase forms through the Framed Paragraph technique and by inclusion of Standard forms in Sentence Synthesis. You can do the same thing, of course, by including such forms in the sentences which are to be slotted or transformed or otherwise manipulated in any of the other techniques in this Manual. But no one method suggested here, or any combination of methods, will really take hold unless the students are constantly motivated to write and to read, and get frequent practice in both skills. As with spelling, a student can gradually teach himself to use the correct verb-phrase forms--but only if he is getting considerable personal satisfaction from writing and rewriting, from reading his sentences aloud and seeing his writings put on display. His use of the proper forms (i.e., the Standard forms) must suit his felt purposes.

When you are reasonably certain that the students not only know what the correct forms are, but also are motivated to use them for their own purposes, remind them to employ the Standard forms. In the writing or rewriting of compositions, this can be done by way of a simple Checklist that refers to one or two particular forms at a time--those that the students need especially to be reminded about. And when it is appropriate, let any oversights or errors that still show up on students' papers, in spite of the Checklist, be pointed out by other students acting as "buddies."

Most errors of usage that students make are apt to occur in connection with the verb phrase. But errors may, of course, occur in relation to other parts of speech also: pronouns, for example, in Slotting--Noun Phrases. The student who habitually says or writes Him and me were (or: was) for He and I were may be led to the correct usage by the same philosophy and general method as is outlined here for the verb phrase.

SLOTTING - CLAUSES (DEPENDENT OR SUBORDINATE CLAUSES)

The generation of dependent clauses inside complete sentences, as modifiers or noun elements. The student enriches his sentence with a variety of subordinate clauses (noun, adjective, adverbial) of his own choosing, by filling in blanks after clause markers. He also slots for his own clause markers. (Linguistic explanation and further examples on p.274)

Procedure

1. From some language experience of interest to the students, select a simple sentence containing, as subject or complement, a noun phrase identifying a person. Have it put on the board and read aloud.

2. Open a slot in the sentence after the noun and ask the class to fill it in by telling who or what the noun *is*, or what it *does*. If necessary at first, supply the relative pronoun *who* before the slot.

   In a subject-matter context, have the class decide whether each answer is factually correct.

   Encourage the students to come up with as many, and as long, clauses as possible, and praise them for their creativity. Have *each whole complex sentence read aloud* as each answer is submitted and approved.

3. Compare the original sentence with the expanded one, and ask the students what difference the dependent clause has made. Help them to discover that the expanded sentence is more interesting because it tells us more about the person the noun names.

4. Repeat the procedure with other meaningful sentences. Then change the noun to a word naming an inanimate object, and the relative pronoun to *that* or *which*.

   Gradually introduce *whom* by placing a subject for the clause into the beginning of the clause slot, after the word *whom*.

   Then introduce *whose*, also, making sure that the students do not confuse *whose* with *who's* by the sound.

   With more mature students, insert prepositions in front of *which*, *whom*, and *whose*.

5. Utilizing other meaningful sentences, move the adjective clause to just after noun phrases with a variety of functions: subjects, appositives, or complements. Gradually introduce non-restrictive clauses, as well as restrictive ones.

   With more mature students, you might choose this occasion to teach the use of the comma to set off non-restrictive clauses, but in any event help the students to listen for the pauses that the commas signal.

Recommended for

Varied,abundant language
Clear, accurate usuage
Use of complete sentences
Ample use of modifiers
Variation in sentence-types (simple, compound, complex, compound-complex)
Variety in sentence length (short, medium, long)
Use of appropriate internal punctuation
Correct spelling

Examples

Daniel Boone was a pioneer.

Daniel Boone was a pioneer who______.
settled Kentucky
fought the Indians
brought other pioneers
over the mountains

Abraham Lincoln is the President whom we_____________.

The elephant is an animal whose______.

Hallowe'en is a night on which_______.

A microscope is an instrument with the help of which (or with whose help) __________________.

George Washington, who_____, was the Father of His Country.

Water, with which____, is a useful substance.

Illustrative Curriculum Correlations

Social Studies - Primary Grades

Original sentence

The dog is a pet.

Supply the relative pronoun who:

The dog is a pet who____________.
likes children
is a faithful friend
can be taught tricks

Use the pronoun which or whose:

A dog likes food which__________.
has meat in it
his master gives him
tastes good

The dog, whose___________,learned
eyes sparkled
coat was black and white
tail wagged back and forth

many tricks.

Move an adverbial clause, signaled by a subordinating conjunction and commas, to just after the subject:

Our dog, when_________,is very happy.
we feed him
we play with him
we take him for a walk

SLOTTING - CLAUSES (DEPENDENT OR SUBORDINATE CLAUSES) (cont'd)

6. Introduce the relative adverb in similar fashion, using original sentences.

7. When the students have become competent at slotting for adjective clauses, take a number of their own sentences and see whether they can decide what relative pronouns might substitute for other relative pronouns (such as that for either who, whom, or which) or for relative adverbs (such as on which for when, or in which for where).

   Help them to see that here, too, variety is possible. Let them discover for themselves (depending upon their maturity), by degrees, the rules about the uses of these clause-markers, as described in the Linguistic Explanation section. You might help them by giving meaningful sentences (or adaptations of their own sentences) in which they must slot for the clause-marker itself.

   Continue to stress the fact that, whatever relative pronoun we use, the clauses themselves are making the original sentences more informative and interesting.

8. Then move on to adverbial clauses. Take a meaningful sentence and ask: "How can we make this sentence more interesting by telling where, or why, or when it is (was) true?" Open a slot for an adverbial clause at the end of the sentence and elicit answers.(See facing page for some subordinating conjunctions to be used as clause-markers at this point.)

   Again, have each answer read aloud as a complete sentence, and praise the students for their creativity.

9. Now change the clause marker to some other subordinating conjunction, such as where, after, while, because, or although. Have the students themselves try to decide the meanings of these words, through the effect that a change from one word to another has on the whole sentence. Let them generate new clauses in new sentences, with these new clause-markers.

10. Repeat this procedure for other sentences, drawn from language experiences of interest. Place some of the adverbial-clause slots at the beginning of the sentence, as well as at the end; or just after the subject, and set off by commas (reflected in pauses) to show the unusual placement.

Examples

Christmas, when____, is a happy season.

Washington, D.C., is a city where_____.

Candy,____we all like, is not always good for us.

Thomas Edison was the man____invented the telephone.

Our President is a person____we must honor.

July 4,1776, was the day___America declared its independence.

We visit the amusement park when_____.
the weather is warm
spring arrives
our class decides to take a field trip

Clause-markers: Because, now that, if, (al)though, for, unless, while, since, until, before, after, when, where, as

Since_____, America wanted to be an independent country in 1776.

Water, if____, is useful to both adults and children.

Illustrative Curriculum Correlations

Science

Original sentence:

Louis Pasteur was a leading scientist.

Supply the relative pronoun who:

Louis Pasteur was a leading scientist who_____________________________.
was born in France
was born in the nineteenth century
invented pasteurization
saved the lives of many children

Use the relative pronoun that:

Pasteurization is a process that______.
prevents fermentation of milk
prevents the spread of disease

Pasteur's treatment of anthrax is one that______________________________.
saves the lives of animals
has been proven very effective

Insert an adjective clause just after the noun:

Pasteur, who______________________________,
experimented with a method of treating dog bites
is highly respected by veterinarians

originated a way of checking hydrophobia.

Move an adverbial clause, signaled by a subordinating conjunction and commas, to just after the subject:

Pasteur, because____________,preferred to
he was doing research
he was working on his experiments

remain at the Institute.

SLOTTING - CLAUSES (DEPENDENT OR SUBORDINATE CLAUSES) (cont'd)

11. Occasionally, an adverb used as a subordinating conjunction may also be employed as a preposition and generate a phrase instead of a clause--as in after the war or before the war, instead of the whole clause after (or before) the war was over. Do not reject such an answer as invalid. Instead, ask the student to try to add a little bit to his answer. Encourage him, so to speak, to "finish his sentence" by answering the question who? or what (happened)? Do much the same thing if an abbreviated clause like when at home or while riding a bicycle ever occurs. Throughout this entire technique, help students to perceive gradually for themselves that a clause is a sentence in itself, with its own subject and predicate.

    As the students become proficient at generating adverbial clauses modifying a verb or whole sentence, have them move these clauses by themselves from one place to another in the sentence. (See Movability, p. 134.)

12. Now provide meaningful sentences in which the adverbial clause modifies an adverb or adjective. Ask questions such as: "How hard?" "So fast that what happens?" "How brave?" Supply the clause markers as before. And again, have the students try out, and discuss the meaning of, a variety of clause markers and, ultimately, slot for their own clause-markers. Ask the students to test these clauses for movability, and to try to explain why the clauses cannot move without loss of meaning.

13. Now, depending upon the maturity of the students, see how readily they can generate noun clauses. Open a slot where the direct object would go in a sentence drawn from some language activity of interest to the students, and provide a clause marker such as that, how, what, whoever, etc.

    Ask the question what? (or whom?) to elicit answers for such sentences. Again point out (or have the students discover) that they are creating little "sentences" as their answers.

14. As the students gain experience in slotting for noun clauses, open slots in the subject territory, and, finally, the appositive territory of original meaningful sentences.

Examples

After the war, the Allies set up zones of occupation in Germany
After the war ended, the Allies set up zones of occupation in Germany.

While riding a bicycle, Tommy was halted by a policeman.
While he was riding a bicycle, Tommy was halted by a policeman.

Diamonds are so hard that__________.
An airplane flies so swiftly that_____.
Daniel Boone was such a brave pioneer that________________.

Our class has just learned that______.
We saw in the experiment how_________.
The people who lived before Copernicus's time did not know what_____________.

That_____is something you notice every winter.
Whoever____will succeed in school.
Why____puzzles me about America today.

Illustrative Curriculum Correlations

Science (cont'd)

Insert an adverbial clause to modify a predicate adjective:

Pasteur's methods were so successful that______________________________.
- all milk is pasteurized today
- children and parents will always be grateful to him
- they were adopted all over the civilized world

Use a noun clause as subject of a sentence:

That__________was established by
- bacteria breed disease
- milk should be pasteurized
- children need to be protected against germs in raw milk

Pasteur's work.

15. When the students seem able to create all three types of dependent clauses, provide slots and clause markers for two, and then three, different kinds of clauses in a single meaningful sentence.

Also, as the students become able to generate clauses freely, have them duplicate clauses or key parts of clauses (such as subjects or predicates).

16. Reinforce all new words (including clause markers) that the students produce in this technique. (See pp. 46, 186, 190 for methods)

17. In the upper grades, use the clauses the students are creating to teach the theory of the various types of clauses: their function and position in the over-all sentence, the specific clause markers for each kind of clause, who-whom, restrictivity, and so on, as given in the Linguistic Explanation section.

In particular, you might stress the difference between a subordinate clause and a sentence: the presence or possibility of a clause marker. Knowing this difference may be helpful to children who are apt to punctuate a subordinate clause as if it were a sentence in itself.

Checklist Directions (Reword as needed)

Will some of my sentences be more interesting to my readers if I add "little sentences" (subordinate clauses) to them, beginning with words like those on my list (of clause markers)?

Can I make some of my sentences more interesting to my readers if I add (adjective, adverbial, noun) clauses to them (to answer questions like Who? What? Whom? Whose? What kind of? Where? Why? How? How much?) Can I move some of these clauses around into different places in my sentences (beginning, middle, end), so the sentences will sound just the way I want them to?

Examples

A person who___in today's world will soon find out that_____.

The day when_____began the era when people who____discovered that_____.

I admire the kind of public-spirited citizen who___,who____, and who _____.

The British and French realized that ____in the late 1930's, when Hitler ____, ____, and _____.

Illustrative Curriculum Correlations

Literature

Use a relative adverb to begin an adjective clause:

According to Dickens, nineteenth-century London was a city where ______________________________.

debtors were imprisoned in gloomy, hopeless cells
great differences existed between rich and poor
a young boy might fall into the clutches of hardened criminals

Expand a verbal phrase into an adverbial clause:

While mounting the guillotine, Sidney Carton felt happy that he could take Charles Darnay's place.
While he was mounting to the guillotine, Sidney Carton felt happy that he could take Charles Darnay's place.

Use a duplicated noun clause as appositive to the object of a preposition:

Scrooge was not the least impressed by the fact that____and (that)______.

the Christmas season had arrived and he was expected to be generous
there were many needy people around and it was his duty to help them
he had more money than he needed and he should be willing to share it with those less fortunate

SLOTTING - PREPOSITIONAL PHRASES

The generation of prepositional phrases. The student enriches his sentence with a variety of phrases (adjective, adverbial) of his own choosing by filling in blanks after prepositions. He also slots for his own prepositions. (Linguistic explanation and further examples on p.285)

Procedure

1. From some language activity of interest to the students, select a short sentence and place it on the board. Have it read aloud.

2. Open a slot at the end of the sentence, and place a preposition at the beginning of the slot as a signal word.

3. Ask the students to fill in the slot with one or more words of their own. Write the answers on the board, and have the whole sentence read aloud as a unit as each answer is supplied. (In a subject-matter context, ask the students to decide whether or not each answer is factually correct.)

4. Now ask the students to compare the completed sentences with the original one and state their preferences. Help them to see for themselves that the completed sentences are more interesting and informative---that they tell us more. (When did the tourists visit the White House? Why? Where is the White House? Etc.)

5. Repeat the procedure with other meaningful sentences. Then gradually vary the prepositions.

   As in the case of the last example here, accept verbal nouns (such as giving, lending, etc.) as just as valid as other kinds of nouns, with or without a preceding article or a following direct object. (See pp. 280, 281.)

6. Switch the prepositional-phrase slot to the position just after the subject, once the students become familiar with the technique.

   Again, praise the students for their answers, and help them to discover for themselves that the phrases make the sentence more informative by answering a question like Who? Which? What kind of? Where? about the word(s) before the phrases.

Recommended for:

- Varied, abundant language
- Vivid, concrete, sensory language
- Use of figurative as well as literal language
- Clear, accurate usage
- Ample and varied use of modifiers
- Variety in length of sentences
- Use of appropriate internal punctuation
- Correct spelling

Examples:

The tourists visited the White House.

The tourists visited the White House
on ___________________________.

The tourists visited the White House
on Tuesday.
a warm spring day.
Pennsylvania Avenue.
their vacation.

We must be concerned about pollution
in ___________________________.
Pioneers went West for _________.
America can help other countries
by ____________________.

Coffee plantations in _____are the
source of our morning beverage.
Animals with_____live in the tropics.
Immigrants from_______came to this
country a century ago.

Illustrative Curriculum Correlations

Social Studies
Original sentence:
The ancient Greeks traveled
to______.
Olympia
the sporting events
the competitions

Expanding the sentence to tell where, why, when:

The ancient Greeks traveled
to Olympia for the games and
for the religious festival
held during every fourth year.

Moving the prepositional-phrase slot to just after the subject:

The ancient Greeks,during____________,
every fourth year
the religious festival
the competitions

traveled to Olympia.

Moving the prepositional-phrase slot to the beginning of the sentence.

For the____________________, the Greeks
sports spectacular
exhausting competitions
show of physical prowess

traveled to Olympia.

Duplicating the object of the preposition:

The events consisted of______,_______,
and______during the contests.

SLOTTING - PREPOSITIONAL PHRASES (cont'd)

7. Extend the procedure to other meaningful sentences, and then move the phrase so that it comes after other kinds of nouns (such as complements and appositives) in the sentences. Put it also at the beginning of the sentences.

8. Here, as elsewhere in the technique, you may get a whole clause instead of a phrase, since a few words serving as prepositions, such as *after*, *before*, *as*, *since*, etc., may also serve as subordinating conjunctions. Accept such answers, but ask the students if they can make the clause shorter--to contain just a few words (a noun object), and to resemble the other answers given (the phrases).

9. Now, if the students are competent at the technique (and mature enough), supply sentences in which more than one slot for a phrase appears.

10. Then, let them try building *other* prepositional phrases onto their original ones, as modifiers of the objects of the original phrases.

11. Also, have them try duplicating the object of the preposition (see p. 116). Choose prepositions that require more than one object.

12. Reinforce the technique at this point (or perhaps earlier, depending again upon the students' maturity) by Sentence Synthesis (see p. 186). Include a large variety of prepositions in the phrases on your lists, as well as interesting nouns and verbs, and perhaps conjunctions, and have the students build these into as many sentences as possible. Encourage them to construct sentences containing duplicated objects of prepositions, or duplicated phrases, or phrases built onto one another (as cited above).

13. Let the students apply Movability (see p. 134) to the sentences they construct in steps 11 and 12. Also, have them expand the objects of their prepositional phrases (as well as other nouns and verbs) in their sentences (see p. 112).

Examples:

The pioneers met Indians from_____as they went West.

Our visitor, a teacher with_______, gave an interesting talk.

After_____, the colonists began to fight for their freedom from England.

After the Declaration of Independence was signed: After the signing of the Declaration of Independence: After the Declaration of Independence .....

On_____, the students from___saw a program about____in_________.

With_____, farmers in______plow their fields by_______.

People used to dress in___of_______ from___when our nation was young.

The early mariners were concerned about _____,____, and______during a long, dreary voyage on uncharted seas.

Motorists can help to preserve our oil resources by____,______,or______.

Illustrative Curriculum Correlations

Social Studies (cont'd)

Applying Movability:

The Greeks, in ancient times, traveled to Olympia.
In ancient times, the Greeks traveled to Olympia.

Slotting for the preposition:

The ancient Greeks traveled____ Olympia__the games every fourth year.

Equivalent expressions--from phrase to clause:

The contestants from Sparta exhibited great prowess.
The contestants who were from Sparta exhibited great prowess.

Eliciting figurative language:

The Greek runners, swift as
_____________,
the wind
lightning
antelopes

vied with one another for the favor of the gods.

Literature

Original sentence:

The main character was a young soldier.

Expanding the sentence to tell where, when, why:

The main character was a young soldier in the Northern Army during an early battle of the war for the preservation of the Union.

SLOTTING - PREPOSITIONAL PHRASES (cont'd)

14. Now, alter the technique by supplying the object of the phrase and having the students slot for the preposition.

    Have the students decide which prepositions are the most appropriate ones. If possible, let them try to explain the meanings of the various prepositions in their own language. Give them the opportunity, through appropriate sentences, to come up with a large variety of prepositions. Accept compound prepositions (on account of, in addition to, etc.).

15. Go on to meaningful, interesting sentences in which the preposition slot is preceded by a subordinator or other kind of adverb.

    Reinforce the technique at this point through Sentence Synthesis. Supply possible objects for several phrases, and have the children add their own prepositions and adverbs.

16. When the students have become proficient at constructing and moving prepositional phrases, ask them to supply equivalent expressions. Give them a phrase, and ask: how else (taking away or adding words, and moving words around) could we say the same thing the phrase does? Help them, for example, to go from an adjective phrase like from Virginia to an adjective clause like who was from Virginia. Or from a noun plus adjective phrase, such as the children from the sixth grade, to a noun phrase containing an adjective or attributive noun, such as the sixth-grade children. Or from a noun plus prepositional phrase whose object is a possessive word, such as that hat of his or a friend of Washington ('s), to a noun phrase containing a possessive word, such as his hat or Washington's friend.

    Work these procedures in both directions: from prepositional phrase to equivalent expression, and (with different examples) from equivalent expression to prepositional phrase; accept any answers that are valid. Have the students compare the phrases and the equivalent expressions and explain their preferences. Help them to see that, here again, we can choose between different ways of saying the same thing. A phrase is more concise than a clause, but a clause may give us more emphasis, or at least variety. A possessive word (or attributive noun) inside a noun phrase is more concise than a prepositional phrase, but in losing the specific preposition we may also lose a meaningful word.

    Using newspaper headlines may be helpful in proving the last point. Does an expression like Smith Plea Fails to Move Governor mean a plea for, from, about, or to Smith? Only the news story itself, where the plea is described in more detail, and through prepositional phrases, will give the answer.

17. Use this technique to elicit figurative language. Utilize sentences in which students must compare something to something else by way of a phrase.

Examples:

____the fall, birds__the North fly
____the South.

Europe, which extends____the Atlantic Ocean, is the home__many different peoples.

George Washington,__Virginia, became a leader__the start___the Revolution,__1775,__taking command ___the Continental Army.

Because__the ice, automobiles entirely ___snow tires skidded___the morning hours.

Washington, while__his Northern headquarters, sent soldiers__the South to help Lafayette in_________.

Mainly__central Africa do we find witch doctors with____and_____.

Jesse Owens, a great track star, ran like a __________.

A snowflake feels almost as soft as ______on your tongue.

Some Indians were more ferocious than ___towards defenseless settlers.

Illustrative Curriculum Correlations

Literature (cont'd)

Moving the prepositional-phrase slot to just after the subject:

The young soldier,by_____________,
running away
leaving his comrades
his flight from the frontline

convinced himself that he was a coward.

Moving the prepositional-phrase slot to the beginning of the sentence:

Through____________________________,
suffering and purification
his experiences in the rear line
meeting his comrades again

the young soldier earned "the red badge of courage."

Slotting for more than one phrase in a sentence:

At___the young soldier from_____ ______was deeply impressed by______in________.

Slotting for the preposition:

___the influence___the mysterious character "J.C.", the young soldier ___the Northern Army began to experience a vital change___his feelings_____himself.

Equivalent expressions:

The young soldier's soul had undergone a profound transformation.
The soul of the young soldier had undergone a profound transformation.

SLOTTING - PREPOSITIONAL PHRASES (cont'd)

Since such phrases are apt to be abbreviated clauses (see p.287), be sure to remind the students to fill in the slots with single words only. Encourage the students to use their imaginations in coming up with similes, and to take satisfaction in each other's hyperbole. Show them, in their reading materials, how writers engage in the same tendency on occasion.

18. In the upper-elementary grades and above, use this technique to teach the *theory* of the various types of prepositional phrases, their relative movability, restrictive versus non-restrictive phrases, etc., as given in the Linguistic Explanation (see p.285).

Suggested Checklist Directions (Reword as needed)

Can I make my compositions more interesting to my readers by using little groups of words starting with *to*, *from*, *of*, *with*, *in*, *out*, *over*, *under*, etc.?

Can I make my composition more interesting (and informative) to my readers by using prepositional phrases to answer such important questions as: *Which one? What kind of? Where? Why? How? Like what?*

SLOTTING - APPOSITIVES

The generation of appositive noun phrases. The student enriches his sentences by filling in slots with noun phrases of his own choosing, at places in his sentences where appositives will fit. (Linguistic explanation and further examples on p. 284)

1. From some language activity of interest to the students, select a short sentence and have it written on the board and read aloud.

2. Now open a slot after the subject, and precede the slot by an article to evoke noun-answers.

3. Ask the students to fill the slot with one-word answers of their own, and write down each answer. (If the sentence is taken from a subject-matter context, have the class decide whether each answer is factually valid.)

4. To stimulate the students, ask such questions as *What kind of man was Thomas Jefferson? How can we describe him? What did he do?* Have the *whole sentence* read aloud as the answers are given. (Be sure that pauses occur where the commas go; this would be a good occasion to teach the use of the comma to set off non-restrictive material.) Encourage the use of literal as well as figurative appositives.

Recommended for:

- Varied, abundant language
- Vivid, concrete, sensory language
- Use of figurative as well as literal language
- Clear, accurate usage
- Ample and varied use of modifiers
- Variety in length of sentences (short, medium, long)
- Use of appropriate internal punctuation
- Correct spelling

Examples

Thomas Jefferson was our third President.

Thomas Jefferson, a __________, was our third President.

Thomas Jefferson, a leader,
statesman
governor
scientist
writer
was our third President.

Illustrative Curriculum Correlations

Current Events

Original sentence:

James Thompson is our new governor.

Appositive after the subject, with modifiers:

James Thompson, a ____________________,
lawyer who has fought for all citizens
former senator, respected by his colleagues
popular statesman
an expert on the state constitution
is our new governor.

Social Studies

Noun clauses as restrictive appositives:

The idea that the earth was actually a globe was accepted by many wise men centuries before Columbus' time.

Congress agreed with Franklin's reasoning that the new nation needed help from France.

5. Go on to other examples. Choose meaningful sentences in which appositives that relate to noun complements in the sentence or to objects of prepositions can be inserted.

6. As the students become proficient at this technique, ask them to expand the appositive noun by adding modifiers to it. (See Slotting techniques, beginning on p. 32, and Expansion, p.112.) Also, have them duplicate it. (See p. 116.)

7. At all stages, praise the students for their creativity. At the same time, it is very important to make note of, and reinforce, the nouns and modifiers which emerge in these steps. See p. for reinforcement techniques.

8. Depending upon the students' maturity, go on gradually to meaningful sentences in which appositives that are restrictive can be inserted. Try to elicit from the students themselves the idea that a restrictive appositive is necessary to identify the particular noun phrase to which it refers. Help them to see this for themselves by taking the appositive out of the sentence and asking them what difference the elimination has made. Point out that we do not pause before or after a restrictive appositive when we are speaking or reading the sentence aloud fairly quickly--they should be able to hear the absence of pausing for themselves--and that we therefore do not place commas before or after such an appositive.

9. In the upper grades (and with better writers in the lower grades), ask the students to find other ways of saying the same thing that the appositive does, such as adjectives clauses or verbal phrases. To help them to produce such structures, explain that they can add or change words or suffixes if they need to. Ask the class whether they prefer any of these other structures to the appositive itself, and ask why.

   Help the class to arrive at the conclusion that the appositive is more concise, usually, but that other structures give variety and may be useful for emphasis.

Examples

In the library, Mrs. Smith read my favorite story to us.
In the library, Mrs. Smith read my favorite story, _____, to us.

The Smith family enjoyed riding in their new car.
The Smith family enjoyed riding in their new car, a_____.

My pet, a dog, is fun to play with.
My pet, a shaggy brown dog with long ears that almost touch the ground, is fun to play with.

Frank, a bright student and a fine athlete in many sports, was first choice for president of his class.

Mary went to the playground with her sister_____.
On our vacation we saw the movie ______.

Mr. Jones, an experienced baker, made the cake for Helen's wedding. Mr. Jones, who was an experienced baker, made the cake for Helen's wedding. Mr. Jones, who had lots of experience at baking, made the cake for Helen's wedding. Mr. Jones, being an experienced baker, made the cake for Helen's wedding. Mr. Jones, because he was an experienced baker, made the cake for Helen's wedding.

Illustrative Curriculum Correlations

Literature

Appositives, duplicated and modified, and alternative structures:

Merlin, a skillful magician and (a) wise old counselor, befriended King Arthur on many important occasions.

Merlin, who was a skillful magician and (a) wise old counselor, befriended King Arthur on many occasions.

Merlin, with his skill in magic and wise counsel drawn from years of experience, befriended King Arthur on many important occasions.

Front-shifted appositives:

A skillful magician and (a) wise old counselor, Merlin befriended King Arthur on many important occasions.

SLOTTING - APPOSITIVES (cont'd)

10. When the students have produced a number of these other structures, have them try moving these structures around in a sentence, judging each placement by its sounding "right" or not. Help them to discover (as in Movability) that an appositive to the subject of a sentence may usually be shifted to the very beginning of the sentence, and occasionally to the very end. (See p.138for suggestions as to how making Movability a habitual technique can help to detect dangling or misplaced modifiers.) Point up the lesson of variety again.

11. In the upper-elementary grades and above, utilize this technique for inductive instruction in the grammatical theory of appositives: their part of speech, placement, and alternative structures.

Suggested Checklist Directions (Reword as needed)

Can I make composition more interesting to my readers by adding some naming words (nouns, appositives) that tell who, what, which one, or what kind of about naming words (nouns) I already have?

SLOTTING - VERBAL PHRASES

The construction or expansion of sentences by the use of the three forms of verbals as noun phrases or modifiers. The student enriches his sentences by filling in slots with present participles, past participles, or infinitives (adding subjects, complements, or modifiers for these) at places in his sentences where verbal phrases will fit. (Linguistic explanation and additional examples on p.280) .

Procedure

This procedure should be carefully paced to the maturity of the students. Try to work with all three types of verbals, however.

Present Participles

1. From some language experience of interest to the students, select a short simple sentence. Place it on the board, and have it read aloud.

2. As in Slotting-Noun Phrases (see p.289), open a slot before the subject noun, but mark it with an -ing suffix to elicit a present participle used as an adjective. Now ask the class to fill in the slot in order to tell something about the subject: "What kind of a boy was he? What was he doing?"

   Put each answer on the board and have the whole sentence read aloud. Praise the students for their creativity. Then compare the original sentence with the expanded one, and help the class to discover that the expanded sentence is more informative and interesting than the original one.

3. Repeat the technique with other meaningful sentences. Then switch to sentences in which the participle will modify a noun other than the subject.

   In every case, try to elicit from the students the idea that the filled-in word tells what the thing it describes (or the person making use of it) is doing. Reinforce this understanding by having the students "turn the ladder on its side," so that the slot generates a series of verbal adjectives (see Expansion by Duplication, p116).

   You might also have the students slot for other, ordinary adjectives, along with the verbals, to expand the nouns further. Then ask for the difference between these other adjectives and the verbals, and thus reinforce the idea that the verbals express the idea of doing.

4. When the students seem able to do well at this technique, ask the students to try moving the verbal to some other position in the sentence, as in Movability (see p.134). Accept any answers that are meaningful --letting the students themselves, as much as possible, decide whether or not a given answer "sounds right." Encourage the students to try to find more than one position for the participle or series of participles.

Recommended for

- Varied, abundant language
- Vivid, concrete, sensory language
- Use of figurative as well as literal language
- Clear, accurate usage
- Proper use of irregular verb forms and auxiliary (helping) verbs; avoidance of errors in tense
- Ample and varied use of modifiers
- Avoidance of misplaced or dangling modifiers
- Use of appropriate internal punctuation
- Correct spelling

Examples:

A boy came down the street.

A _____ing boy came down the street.
laughing
running
crying
singing
shouting

I would like to own a (an) _____ing suit.
The lion, a (an) _____ing animal, lives in Africa.
Here is a picture of a (an) _____ing machine.

A ____, ____, ____ing army marched through Paris on its way to fight the enemy.

Illustrative Curriculum Correlations

Language Arts - Primary

Verbals (present participles) used as adjectives in different positions:

Before the subject:

____ing toys are what we want for gifts.
Dancing
Talking
Walking

Before the direct object:

Under the Christmas tree we saw a ______ing toy.
dancing
crying
moving

Before the object of a preposition:

Here is a picture of a _____ing toy.
racing
skating
dancing

Present participles used as nouns:

______ing is fun when it snows.
Sledding
Skating
Snowballing

SLOTTING - VERBAL PHRASES (cont'd)

Help the students to work towards such possibilities as a front-shifted position, with the comma reflected by a pause in the reading-aloud of the sentence; or an end-shifted placement; or a position right after the noun being modified.

If a student generates a clause (as in *A boy who was laughing and singing came down the street*), explain that he is doing the correct thing, but that you would like him to try to say the same sentence in fewer words: Does he need the *who was*? As during Sentence Reduction (see p.124), have him or other students identify the key words in the clause and delete the other words, in order to reduce the clause to a verbal phrase.

Slot also for the participle used as a predicate adjective or adjective complement. Include an intensifier to distinguish the participle from a main verb.

5. Continue to help the students to see how their sentences have been expanded and are therefore more interesting. Go on to add slots for adverbial modifiers and complements to the participles; and again, elicit as many answers as possible, and have the class duplicate the answers in a series. Stimulate adverbs by asking the question *how* (or *how often*?, or perhaps *when*?) about the participle, and stressing that the answers are very apt to end in *ly*. Elicit direct objects by asking questions like *what*? or *whom*? about the participle. Put on the board frame sentences with appropriate slots. Do the same for nouns in other places in the sentences, as in step 3.

When the students have become proficient at working with such sentences, add an indirect object or adverbial phrase.

Gradually try adding an adverbial clause, instead of a phrase.

All through this step, have the students try Movability on the adverbial modifier and the whole participial, as in step 4. Be especially careful about having the class think about the appropriateness of the answers. As is pointed out in the Linguistic Explanation, a participle coming before a noun as adjective modifier cannot take a complement, phrase, or clause with itself. And a clause following an end-shifted participle may modify the whole sentence rather than the participle only. (Attempts at Movability will determine what kind of clause it is, in a given sentence.)

Examples:

Laughing and singing, a boy came down the street.
A boy came down the street laughing and singing.
A boy, laughing and singing, came down the street.

The film that we saw was very ____ing.
Visitors from Europe consider our country quite ____ing.

A____ly ____ing float was the next attraction in the parade.
Into the ring plodded an elephant ____ing a ____ ____ly.

Into the ring plodded an elephant ____ing a ____ ____ly to the ____.

Into the ring plodded an elephant ___ing a ___ ____ly because he __________.

Illustrative Curriculum Correlations

Language Arts - Primary (cont'd)

Infinitives used as nouns:

The boys and girls like to ______.
skate
wrestle
sing

Past participles used as adjectives:

The_____ed leaves were gathered by the boys.
colored
dried
withered

Social Studies

Present participles used as adjectives:

Many____ing explorers circled the globe
daring
venturing
pioneering
aspiring

after Magellan's voyage had succeeded.

Present participles used as adjectives before an indirect object:

Charlemagne gave his___ing men a banquet.
fighting
jousting
returning

Present participles used as subject nouns:

____ing was a favorite sport of the nobles.
Falconing
Hawking
Jousting
Hunting

6. Now have the students try slotting for a present participle used as a noun. Give them an interesting sentence in which the participial noun is the subject of a sentence; then a complement of some kind; then an appositive or the object of a preposition.

7. Add slots for modifiers in front of such verbals.

As the students gain proficiency, have them slot for prepositional phrases and clauses which follow the participial noun.

Also, have the students duplicate participial nouns in various positions in meaningful sentences.

8. Then have the students slot for participial nouns taking complements of their own.

Then, as in step 5 above, have the students slot for adverbial modifiers in addition to complements. Be careful about possible awkwardness, though. Do not try to have the students apply adjectives or other modifiers before the participial noun, and complements or adverbial modifiers after the noun, simultaneously: the result would be very awkward. Keep the two operations separate. Do, however (as in the Slotting--Noun Phrases technique), encourage the students to arrive at simple equivalencies of expression, such as:

The birds' loud singing: The loud singing of the birds (but not:
The singing of the birds loudly).

Considerable experimentation is advisable in steps 7 and 8, but make sure that you add your own judgment to that of the students in deciding whether or not a given result in either step is acceptable English. In any event, continue to praise the students generously for their creative efforts.

Examples

____ing is a popular sport for people in the city.
The Pilgrims enjoyed _____ing around Thanksgiving.
A hobby I would like to have someday is ____ing.
Benjamin Franklin's reputation was established by his _____ing.
Our favorite activity in school, ____ing, helps us to become better citizens.

We heard ________ing at the concert.
The news of the Declaration of Independence was marked by much ____, ____ ____ing throughout the colonies.

A sure sign of springtime is the ____, ____, ____ ____ing of the ________.
The ____, ____ ____ing, which _______, told the Pilgrims that hostile Indians were near.

___ing, ____ing, and ____ing, while ___ing, are activities that we all enjoy during the summer.
During the winter we like ____ing, ___ing, and ____ing.

____ing a _____ is my favorite activity in Science.
Abraham Lincoln was noted for ____ing the _____.

Illustrative Curriculum Correlations

Social Studies (cont'd)

A sport, _____, was enjoyed by the nobles.
falconing
hawking
jousting
hunting

Infinitives with their own complements used as subject nouns:

To ___ a ___was the right of the baron.
order a census
fight a battle
knight a boy
levy a tax

Past participles used as adjectives:

The _____pennant flew from the turret.
emblazoned
tattered
torn
colored
hung

Infinitives

9. Now ask the students to slot for infinitives. Begin with infinitives used as nouns in various positions in the sentence, starting with the direct object and then the subject.

Gradually add complements to the infinitives, using an article or demonstrative or possessive word to elicit nouns after the infinitive, if this seems necessary or helpful.

Then, as in steps 5 and 8 above, have the students slot also for adverbial modifiers of the infinitive--but be careful that the adverb comes after any complement, so that the students do not "split" the infinitive.

Ask questions like how?, when (or how often)?, where? to evoke a whole list of adverbs--including adverbs that do not end in ly. Then have the students create series of such adverbs.

10. Now have the students slot for infinitives which are themselves used as adverbs. An adverbial infinitive will answer a question like for what reason? or for what purpose? if it modifies the whole rest of the sentence. Use such a question in having the students fill in the slots in sentences.

Encourage the students at this stage to add as many complements and modifiers as they like to the infinitive, to generate infinitive phrases rather than just single infinitives. Have them, also, try Movability on the infinitive phrase (as in producing: In order to _________, we need electricity in our homes from the sentence above).

Then have the students slot for infinitives (plus complements and modifiers) used as adverbial modifiers of adjectives or adverbs in the sentence. Ask a question like: "Eager (or Too salty or Too quickly) to do what (or to have what done to it)?" Again encourage the students to construct whole infinitve phrases, as many as possible.

11. Ask the students to supply subjects for infinitive phrases. Begin with interesting sentences in which the infinitive phrase (including the subject) is a direct object, so that the signal-word for is optional.

Have the students invert such sentences, so that the infinitive phrases are now subjects and the signal-word for is mandatory.

Examples:

The children in Roosevelt School like to ______.
I hope to _____when I am an adult.
To _____was the goal of every Indian boy.

It was the Pilgrims' dream to _____ a _____in the New World.
Edison's ambition, to___the_____, was eventually realized.
To ____ its ___ ____ly was America's purpose in entering World War I.

In 1776, the patriots wanted to _____ the ____ _____ly.
To ____ our ____ _____ly is a good practice if we want to keep healthy.

We need electricity in our homes to (in order to) __________.
To (In order to) ______, the Indians hunted the buffalo.

The Indians, to _____, hunted the buffalo.
The Indians hunted the buffalo to ______.

Martians would be very eager to _____, if they came to Earth.
Seawater is too salty to ______.
In the race, the runner ran too quickly to _____.

Hitler asked the ____to ____in 1939.
The American space scientists are planning for ___ to ___ in the near future.

For ____ to ____ was what Hitler asked in 1939.
For ___ to ___ in the near future is what American space scientists are planning.

Illustrative Curriculum Correlations

Journalism

Present participles used as adjectives:

The ______coach inspired his players.
daring
hard-driving
fuming
shouting

Present participles used as adjectives before an indirect object:

The coach gave awards to his__________
celebrating
winning
shouting
returning

team.

Present participles used as nouns:

_______was a favorite exercise of the
Walking
Jumping
Running
Diving

coach.

Present participles used in apposition:

A daily exercise,_______was recommended
walking
jumping
running
diving

by the coach.

Infinitives with their own complements, used as nouns (subject of a sentence):

To_____________was the athlete's fondest
shoot a basket
kick a goal
hit a homerun
make a touchdown

wish.

Then give the class meaningful sentences in which the infinitive phrase, including a subject preceded by for, is a predicate complement or an appositive.

Now give the students experience with sentences in which the infinitive phrase is in a variety of positions, and in which they must decide for themselves (with your assistance, if necessary) whether or not the signal-word for is necessary.

Past Participles

12. Now go on to past participles used as verbals. Have the class slot for such participles functioning as adjectives. It may be possible, after giving them a few examples, to have the students do this directly, by placing an interesting sentence on the board and asking the students to put into the slot words ending in -ed, -d, -t, -en, or -n and telling what has happened to the noun being modified, or what has been done to it. (Explain that since so many words end in -ed, you will henceforth use -ed as a general sign for any past participle.) The noun itself, as you go from sentence to sentence, should represent a variety of noun placements in the sentence.

    If necessary or helpful, though, carry out the procedure in two steps. First, give the students a sentence in which the past participle is still a verb, with a helping verb in the past tense. Then give them succeeding sentences, like those above, of closely related meaning, and ask the students to transfer the main verb wholesale into the adjective slot. Repetition of this step may help gradually to give the students a clearer idea of what is wanted.

13. As the students grow more proficient at generating past-participial adjectives, have them apply Movability to such adjectives in the way they did to the present-participial adjectives (step 4 above). Have them, too, add adverbial modifiers to these adjectives--but note the cautionary comment as to the placement of such adverbs, in the Linguistic Explanation.

When the students can perform this step well, let them go on to duplicating such adjectives and adverbial modifiers.

Then ask them to move such duplicated verbal phrases around in the sentence.

Examples:

The Founding Fathers' aim was for ____ to _____.

John's ambition, for ___ to ___, was a worthy one.

The children saw a _____ed tree in the park.

The ____ed patriots swarmed onto the ship dressed as Indians.

There should be a number of _____ed objects on the moon.

Weather conditions had ____ed the tree in the park.

The arrival of the East India tea had ____ed the patriots.

Eons of time have ____ed objects on the moon.

____ly ____ed (or: ___ed ___ly), the Peruvian women came to the fair.

The Peruvian women, ___ly ___ed (or: ___ed ____ly), came to the fair.

The Peruvian women came to the fair ___ed ___ly (or: ___ly ___ed).

(But only:) The ____ly ___ed Peruvian women came to the fair.

(Not:) The ___ed ____ly Peruvian women came to the fair.

Several elephants, ___ly ____ed, ___ly ____ed, and ____ly ____ed, marched in the circus parade.

Illustrative Curriculum Correlations

Journalism (cont'd)

Past participles used as adjectives:

The________strategy was studied by
planned
diagrammed
plotted
clarified

the players.

Music

Present participles used as adjectives:
(Before the subject)

________ band music is fun to hear.
Exciting
Booming
Rousing

(Before the direct object)

In the park we hear_______band music.
moving
thundering
overwhelming

(Before the object of a preposition)

Here is a tape of the_________band music.
rousing
scintillating
tingling

Past participles used as adjectives:

The ______old sheet music was studied
faded
torn
creased

by the band.

14. Only a limited number of past-participials--all meaning, or implying the meaning, *given*--will take complements while serving as adjectives. Therefore, in constructing such phrases, the students may experience some difficulty. You might start by supplying the verbal itself and having the students slot for a direct object.

When the slot has been filled (as with *peace terms*, *treaty*, *armistice conditions*, etc.); ask the students to slot for synonyms for *Given*, such as *Handed*, *Shown*, *Offered*, *Presented with*, etc. The students themselves could then be helped to discover inductively that all their past-participials have about the same meaning: *given*.

With appropriate reminders to the students of what they themselves have found to be true about the participle, go on to construct other sentences calling for a direct object for the verbal. Adverbial modifiers could be added to such phrases, with the adverb slot coming either before the participle or after the direct object, and subject to the same restriction as in step 5. These participial phrases could then be moved about, and duplicated, as in step 14.

Combinations of Verbals

15. When the students begin to show proficiency at generating all three types of verbals, construct meaningful sentences for them in which they must combine different kinds of verbals in various ways, with or without complements or adverbial modifiers. Be sure, however, to pace this step to the students' maturity.

16. If students seem capable of working competently with all three kinds of verbals, gradually have them add adverbial phrases and adverbial or noun clauses after such verbals. Use appropriate signal-words (prepositions and subordinating conjunctions or connectors) to elicit such phrases and clauses.

Have them slot for combinations of subordinating conjunction and following verbals, as in constructions like: *although* ______ing (or ______ed); *while* ______ly ______ed (or ____ing), *unless* ____ing ______ly, etc. These phrases often are shortened dependent clauses whose subject is the same as that of the independent clause in the sentence. (thus: *Although tiring badly, the athlete kept going*: *Although he was tiring badly, the athlete kept going*.)

Examples:

Given the ____, the French commissioners at first refused to accept them.

The policeman, ____ly ____ed a _____ and ____ed the ____, found the criminals.

____ed the ____ ____ly, the astronauts ___ing the ____hurried to their ____.

To ____ the _____, Lincoln, now ___ly ___ed, summoned General Grant to the White House.

___ing ___ly, ___ly ___ed, the Spartans knew that their duty was to ____ the ____ ____ly.

To ___ when the ____, the soldiers ___ing through ____ were eager to ____ ____ly into ____.

____ed on the ____, the placards ___ing that ____reassured the citizens of Paris.

Mme. DeFarge sat ___ly ____ing ____ during the ____, ____ly ____ed because ______.

Illustrative Curriculum Correlations

Literature

Framed paragraphs with slots for several kinds of verbals with a variety of functions:

Mark Twain is an especially_________ing
interest
excit(e)
inspir(e)

writer, much________ed by many
admir(e)
belov(e)
rever(e)

generations of Americans. His purpose was

to ____ a(n) ______ing story, but he
tell thrill
recount enthrall
relate grip(p)

also managed to __________________
amuse
arouse laughter
strike a humorous chord

while ______ing his plots.
unfold
unravel
spin(n)

For example, Huck Finn is more than

a_________ ______ed by_________________.
boy hound skeptical folks
character creat(e) circumstances
child mold fate

In order to________ ______ly Huck must
survive da(y)
live free
endure happ(y)

combat the________ing, _____ing
schem(e) skulk
sneer frown
disapprov(e) scorn

Help the students to discover this fact by asking them to turn the verbal construction into a little "sentence" beginning with the conjunction and having the same meaning. Then you might work the procedure backward, starting with a clause in which the verbal is still a verb or predicate adjective, and whose subject is the same as that of the main clause. Ask the students to shorten it as much as possible. Help the students to discover that both constructions are correct, but that the participial form is more concise.

Have the students apply Movability to the verbals, clauses, and phrases which they produce in this step. Ask the students to be especially careful in deciding whether or not a given result preserves the original meaning: clauses and phrases which are a part of the verbal phrase cannot be moved away from the verbal phrase without alteration in the over-all meaning of the sentence. Add your own judgments and explanations to those of the students. The whole verbal construction should move as a unit.

17. Throughout the technique, accept, and praise the students for, any two- or three-part verbals that they may contribute when you ask for a single verbal. If such verbals have not yet been elicited, have the students slot for them now, after they have had practice in slotting for all types of verbals. In other words, work for expressions like being lost, having been lost, about to be lost, etc. Slot for these gradually, supplying the first verbal yourself, and asking the students to slot for the second verbal.

Have the students move, duplicate, and add modifiers and complements to such compound verbals also, as in the steps above. Then, as the students show ability to produce such constructions, ask them to slot for all the verbals in the compound-verbal phrase.

Depending upon the maturity of the class, you might now also try to have the students slot for absolute constructions (p. 274).

Have the students try to come up with a variety of sentences, in which a variety of kinds and uses of verbals are represented. If the students create dependent clauses in which the verbals are still verbs (as in The birds that were singing in the trees...) ask them to try to say the same sentence in fewer words, as in Sentence Reduction, until the right result is reached. However, you might also have them try the reverse procedure: taking the verbal phrase and building it into a clause. Here, too, the lessons of conciseness and variety can be taught inductively. Throughout the technique, in fact, as has been previously suggested, the students should be given practice in transforming verbal phrases in meaningful sentences into clauses, and vice versa.

Examples:

The book, being ____ed, could not be read easily.
The men, having ___ed the army, raised a flag over the fort.
Ready to be ___ed, the children came into the classroom.
Having been ___ed by the Ghosts, Scrooge became a new man.

The children went to school, ____ing ___ed their homework _____ly.
Having been ____ly ____ed, Joan of Arc marched to Paris.
Our teacher likes ____ing our ____ ___ed neatly.

The rain ____ing, the game was called off.
The housewife, her dishes ___ing been ____ed, went to the movies.

Illustrative Curriculum Correlations

Literature (cont'd)

enemies who are always out to_____
herd
beat
coerce

him into "civilization." Etc.

Odysseus was a warrior________ed by
pursu(e)
hound
undaunt

troubles. _____ing the Trojans had been
Fight
Defeat
Beat

easy for him. But now, after these _____ing years of ____ing his crew,
gruel — lead
grind — driv(e)
unend — lash

he felt________ly _______ed. When his
thorough — disgust
complet(e) — anger
utter — defeat

men wanted to__________________________,
stay with the Lotus-Eaters
give up their journey
forget about going home

he decided that they needed a _____
sound
drastic
violent

___________ing. Etc.
scold
threaten
tongue-lash

SLOTTING - VERBAL PHRASES (cont'd)

It is important to stress movability of verbal phrases, also, throughout the technique. Both movability and transformation into clauses may be useful as devices by which students can check their own writing for possible ambiguity or error. For example, in a sentence like *The rabbit was shot by the hunter while strolling through the woods*, ambiguity can be cleared up by a transformation of the verbal construction (really an abbreviated clause) into a full clause: *while he* (or *it*) *was strolling through the woods*. A sentence containing a misplaced modifier, such as *The cows were photographed by the tourists chewing their cud*, can be reorganized for clarity by a shift of the verbal phrase to just before or just after the word (*cows*)which it modifies. (See also p.138)

18. Throughout the technique, encourage the students to come up with *vivid, expressive* verbals. Then (see p. 36) help them to apply discrimination to their selection of verbals: to choose only the most appropriate verbals, to give synonyms and antonyms.

    Also, as in other slotting techniques, be sure to note and reinforce all new words (not only the verbals themselves) emerging from the student's vocabularies as the technique is carried out.

19. In the upper-elementary grades and above, employ this technique to help the students to learn inductively the *theory* of verbals: their nature, uses, placements, accompanying modifiers and subjects and complements, etc., as given in the Linguistic Explanation. Try to have the students explain in their own language the idea of tense implicit in the verbal. That is, help them to discover for themselves the difference between *the rain (being) about to fall*, *the rain falling*, and *the rain having fallen*, in terms of whether the action involved has not yet begun, is in process, or has already been completed.

Suggested Checklist Directions (Reword as needed)

Can I make my composition more interesting to my readers by using some doing-words (verbals; present participles, past participles, infinitives) that answer questions like *Who?*, *What?*, *What kind of?*, *Which one?*, *How?*, *Why?* Can I use more than one of these words at a time, in the same place in my sentence? Can I add other words (subjects, complements, modifiers) to some of these doing-words (verbals, etc.) to make them even more interesting (informative) to my readers?

Can I put my doing-words (verbals, etc.) in many different places in my sentences?

Can I use many different kinds of doing-words (verbals): some ending in *-ing* (present participles), some ending in *-ed* (past participles), and some coming after *to* (infinitives)?

EXPANSION BY MODIFICATION

The enrichment of sentences by the addition of a variety of modifiers: adjectives, adverbials, attributive nouns, and appositives. The student selects his own words, phrases, and clauses, and inserts them in appropriate places in the sentences. (Linguistic explanation and further examples: same as for Slotting techniques, beginning on p. 32)

Procedure

1. From a language activity of interest to the class, select a short sentence devoid of modifiers of any kind and place it on the blackboard. Have it read aloud. Explain that it is technically correct, but can be improved in some way. Help the students to arrive at the conclusion that it can be improved, made more interesting and meaningful, by the addition of words that answer certain important questions. Help the class to discover questions like the following for itself: What kind of? Which one? How much or many? Whose? Where? When? How? Why? (Not all of these questions will be relevant to a particular sentence, of course, but with the practice called for as the technique proceeds, all of them should eventually emerge.)

2. Have the class supply answers for each of the questions which it has contributed, starting with what the students decide is the easiest question. As a student offers an answer, ask him to read the sentence to himself and then decide where his answer should go. Follow his instructions, and then have him read the new version of the sentence aloud and, perhaps with the help of the other students, decide whether or not the placement is valid. (If more than one placement is possible, as is true particularly for adverbials, you might allow the class to "vote" on its preferences.) Have the students avoid wholesale changes in the meaning of the sentence, or misplaced or dangling modifiers. (See p.110.)

3. Go through one question after another, as far as the maturity of the students will permit. As each answer is added to the sentence, have the class compare the expanding sentence with the original version;help the students to arrive at the judgment that the sentence is being made more descriptive, interesting, or informative to readers by the expansion.

4. Repeat these steps with a variety of meaningful sentences until the students have become quite proficient at the technique. Gradually encourage the students to come up with longer answers to individual questions. If they are familiar with grammatical terminology, ask them to contribute prepositional phrases, verbal phrases (participles, infinitives), and subordinate clauses (noun, adjective, adverbial), as well as short modifiers such as adjectives, adverbs, and appositives. Even if the students can identify these items by name, however, keep a note of the kind of modifiers that the class supplies spontaneously, and then prescribe appropriate Slotting techniques to help the students increase their working inventory of modifiers. If the students need to offer more clauses, go on to Slotting--Clauses, p. 74 . If they offer few or no appositives, go on to Slotting--Appositives, p. 90 . If they contribute very few participial or infinitive phrases, go on to Slotting--Verbal Phrases, p. 96 . And so on. This technique can set the stage for specific additional techniques.

Recommended for

Varied, abundant language
Ample use of modifiers
Avoidance of misplaced or dangling modifiers
Reinforcement of words elicited in Literature, Spelling, other writing activities, Social Studies, Science, etc.
Use of appropriate internal punctuation
Correct spelling

Examples

Original sentence:

Some carpenters are building a house.

Expanding sentence:

(What kind of?) Some young, strong hardworking carpenters are building a new, yellow ranch house sprawling on a large, square lot.

(How much or many?) Ten young, strong, hardworking carpenters are building a new yellow ranch house, perhaps sixty feet long and 35 feet wide, on a large, square lot, 100 x 100.

(Whose?) Ten young, strong, hardworking carpenters from the Jones Construction Company are building a new, yellow ranch house, perhaps sixty feet long and 35 feet wide, on a large, square lot, 100 x 100, for the Harris family of Chicago.

(Where?) Ten young, strong, hardworking carpenters from the Jones Construction Company are building a new, yellow ranch house, perhaps sixty feet long and 35 feet wide, on a large, square lot, 100 x 100, at the corner of Broadway and the Boulevard, for the Harris family of Chicago.

(When?) Every weekday between 7 A.M. and 4 P.M., ten young, strong, hardworking carpenters from the Jones Construction Company are building a new, yellow ranch house, perhaps sixty feet long and 35 feet wide, on a large, square lot, 100 x 100, at the corner of Broadway and the Boulevard, for the Harris family of Chicago.

Illustrative Curriculum Correlations

Social Studies - Primary

This technique can be quite successful in the primary grades if it is introduced gradually, with the children supplying answers at first for only one or two questions, and if the reading ability of the class is kept in mind. For instance:

Original sentence:

The children visited the firehouse.

Expanded sentence:

Yesterday the excited children visited the firehouse.
The happy children in the first grade visited the old brick firehouse on Tuesday.
To see the engines, the first-grade children visited the firehouse with their teacher.

Creative Writing - Intermediate

Original sentence:

I thought I saw leaves dancing.

Expanded sentence:

While running around a sharp corner yesterday, I though I saw three enormous emerald-green leaves dancing a lively Irish jig.

5. This technique can also be used to reinforce the Outlining technique, p. 195. After the students have gained considerable practice and facility at Sentence Expansion, and have come to appreciate its value, help them to discover that the questions they are answering are the same as those to be considered in outlining or pre-planning a composition. Thus, expansion is a process which can be carried out, at least in part, even before the first draft of a composition is written.

6. In the intermediate grades and above, or with very capable writers in the lower grades, help the students to make expansion a selective process. Have the students examine whole paragraphs composed by the group or by individual writers, and ask them to decide (a) which questions need to be answered in greater detail for the sake of the entire paragraph, (b) which sentences should be expanded to include this additional information, and (c) what effect this expansion has upon other paragraphs in the same composition. Encourage considerable experimentation.

7. At all stages in this technique, be sure to praise the students generously for their ingenuity in enlarging and enriching their sentences.

8. Reinforce the use of valuable new words that the students have contributed. Employ these words in Sentence Synthesis and in illustrative sentences for other techniques; and through lists on blackboards or charts or in notebooks encourage the students to use them again in future writing of all kinds, including future applications of Expansion.

Suggested Checklist Directions (Reword as needed)

Can I make my composition more interesting (informative) to my readers by adding lots of words that answer questions like: What kind of? Which one? How many? When? Where? How? Why?

Can I make my composition more interesting (informative) to my readers by placing additional modifiers (adjectives, adverbs, appositives, prepositional phrases, verbals, etc.) in certain sentences?

Can I make my composition more interesting by using many words that my readers can see, hear, feel, think about, and remember?

Can I make my composition more interesting to my readers by adding some of the new words I have learned in Reading, Spelling, Social Studies, etc.?

Can I make my composition more interesting to my readers by including some long sentences, as well as some medium-sized and short ones?

Examples

(How?) Every weekday between 7 A.M. and 4 P.M., ten young, strong, hardworking carpenters from the Jones Construction Company, using many power tools as well as hand saws, wrenches, pliers, and hammers and nails, are building a new, yellow ranch house, perhaps sixty feet long and 35 feet wide, on a large, square lot, 100 x 100, at the corner of Broadway and the Boulevard, for the Harris family of Chicago.

(Why?) Every weekday between 7 A.M. and 4 P.M., ten young, strong, hardworking carpenters from the Jones Construction Company, using many power tools as well as hand saws, wrenches, pliers, and hammers and nails, are building a new, yellow ranch house, perhaps sixty feet long and 35 feet wide, on a large, square lot, 100 x 100, at the corner of Broadway and the Boulevard, for the Harris family of Chicago, so that the family will be able to move into our community before school starts in September.

Illustrative Curriculum Correlations

Social Studies - Intermediate

Original sentence:

Washington was sent to find a place to build a fort.

Expanded sentence:

Although only twenty-one years of age, the brave and intelligent George Washington was sent by the ruling king of England to the Ohio country to find the best place to build a wooden fort as a protection against the French invaders.

Science - Intermediate

Original sentence:

The students were using dry cells.

Expanded sentence:

Last week in the science room, the students in Miss Jones' sixth grade were busily using dry cells to show how electrical energy lights an electric bulb.

Literature

Original sentence:

The heroine of Our Town discovered that life is precious.

Expanded sentence:

From her place in the graveyard, watching her own funeral and recalling a childhood birthday, the tragic young heroine of Thornton Wilder's play Our Town, dead in childbirth, discovered that life is far more precious than most people ever realize.

EXPANSION BY DUPLICATION

The enrichment of sentences by the inclusion of series of related words or groups of words. The student adds a series of his own modifiers of various kinds to any given sentence. He also forms his own compound subjects, verb phrases, or complements. (Linguistic Explanation and further examples on p.306)

Procedure

There are two stages in the procedure for this technique.

Procedure A

1. From a language activity of interest to the class, choose a simple sentence in which the students have already slotted for a single word or for a group of words, such as a phrase or clause, and have produced a fairly large variety of possible answers. (See Slotting techniques, beginning on p. 32)

2. Ask the students to try to put all of these answers into the sentence at one time. (Tell them to think of the slot as a "ladder," which can be "turned on its side.")

3. Remind the students to include the conjunction, if they do not supply it themselves. If they use too many conjunctions (as in warm and furry and brown and spotted) it may be a good occasion to discuss the use of the comma in separating items in a series.

Recommended for:

- Varied, abundant language
- Ample and varied use of modifiers
- Good parallelism
- Variety in length of sentences (short, medium, long)
- Use of words and word-groups (phrases, clauses) in series
- Use of appropriate internal punctuation
- Correct spelling

Examples

A _____puppy sat on the doorstep.

- warm
- furry
- brown
- spotted

The class visited the firehouse to______________________________.

- see the engines
- talk to the Chief
- inspect the equipment

We eat _________at Thanksgiving time.

- turkey
- cranberry sauce
- mashed potatoes
- squash

A warm, furry, brown, (and) spotted puppy sat on the doorstep.

The class visited th[illegible]house to see the engines, (to) [illegible] to the Chief, and (to) inspect [illegible] equipment.

We eat turkey, cranbe[illegible] sauce, mashed potatoes, and squash [illegible] Thanksgiving time.

Illustrative Curriculum Correlations

Procedure A

Reading

Alice was a ________ girl.

- little
- good
- happy
- pretty

Alice was a little, good, happy, pretty girl.

Social Studies

The policeman's duties are to______.

- help us cross the street
- protect people
- catch criminals
- patrol the town

The policeman's duties are to help us cross the street, (to) protect people, (to) catch criminals, and (to) patrol the town.

Creative Writing

The______monster was coming toward us.

- gigantic
- huge
- ugly
- vicious

The gigantic, huge, ugly, vicious monster was coming toward us.

4. Where the students have come up with words in a slot that **contradict each** other (if, for instance, they have described a day as both hot and cold, or a classmate as both tall and short), it is possible to do one of two things:

    a. Have the students think about the words in the slot and choose, for the expanded sentence, only those words that, in their judgment, would make good sense.

    b. Show the students how both words might go into the expanded sentence if or were used as the conjunction instead of and.

5. Encourage the students, after they have used and and or successfully, to try out other coordinating conjunctions also. Ask the students to try to explain in their own words how the sentence changes in meaning with the use of different conjunctions.

6. Have the students re-read both sentences: the expanded one first, and then the original sentence with just one of the slotted words in it. Help them to discover any other words in the resulting sentence (such as verbs or pronouns) that may need changing because of the expansion. Encourage the students to feel satisfaction at their success both in the slotting and in creating the expanded sentence.

7. Continue the technique with meaningful sentences in which students slot for, and then combine, phrases (including noun and verb phrases) and clauses.

Examples

Mary was neither thin nor fat.

The days in September are (either)
hot or cold.

John likes candy and ice cream.
John likes candy or ice cream.
John likes candy as well as ice cream.
John likes not only candy, but (also)
ice cream.

_____ is (are) on the baseball team.
Bob
Jim
Frank

At camp, the youngsters____every day.
swam
played tennis
went on hikes

Before the Revolution, George Washington, a______, lived at Mt. Vernon.
surveyor
militia officer
planter

We should be grateful to the Wright Brothers because_________________.
they gave man the airplane
they made the world much smaller
they showed what courage and ambition can do

Illustrative Curriculum Correlations

Science

____can be heated by placing it in
Tin
Zinc
Iron
Copper

a flame.

Tin, zinc, iron, or copper can be heated by placing it in a flame.

Social Studies

George Washington, who was the___,
Commander-in-Chief of the Continental Army
Father of His Country
friend of Lafayette

was our first President.

George Washington, who was Commander-in-Chief of the Continental Army, Father of His Country, and friend of Lafayette, was our first President.

Procedure B

Reading - Primary

Rover can sit up. Rover can run. Rover can jump.
Rover can sit up, run and jump.

Science

Long before man knew much about the sun, he was able to use its energy. He used the energy from the sun to dry his food. He used the energy from the sun to keep himself warm. He used the energy from the sun to dry hides from which to make clothes.

EXPANSION BY DUPLICATION (cont'd)

Procedure B

1. From a language activity of interest to the class, choose a series of short sentences (such as are often found in beginning readers) which are identical except for one word or group of words.

2. Have the students read these sentences aloud. Then ask the students what one question all of these sentences answer.

   Then ask the students to try and put all of the different answers to this question into one big sentence, *like the kind they have been building through Procedure A*. You might start them off by writing on the board: *We use water for* _______ or *Lafayette* ___________. Then have them fill in the slots with words from the original sentences. Now go through the steps in Procedure A.

3. Or you might have the students proceed as in the Embedding technique (p. 154). That is, have them reduce the original sentences to key words, eliminate repetitious or redundant words, and combine what is left into a single sentence that conveys the same meanings as the original, separate sentences.

4. When the students have finished, have them compare the expanded single sentence with the series of original sentences. Ask them which *sounds* more pleasing, more interesting. Help them to discover the idea that repeating words or word-groups over and over again, in separate sentences, may sometimes create a pleasing emphasis or dramatic effect, but usually is unnecessary and makes for monotony.

5. As in Procedure A, extend Procedure B with meaningful sentences which are identical except for a set of phrases (including noun or verb phrases), or clauses, that answer the same question.

Examples

We use water for drinking. We use water for cooking. We use water for bathing.

Lafayette was a French nobleman. He admired the American Patriots. He came to America. He fought as a general in the Continental Army.

How (or why) do we use water?

What did Lafayette do?

Illustrative Curriculum Correlations

Literature (Book Report)

Stuart Little was a small gray mouse. He was born in a hospital. He was born to human parents. He was very tiny. He was very intelligent and charming.

Stuart Little was a small gray mouse. He was born in the hospital to human parents, and was not only very tiny, but also very intelligent and charming.

Current Events

Today's youth are not merely kind; they are also compassionate. They are not merely generous; they are also philanthropic. They are not merely knowledgeable; they are also well-informed. They are not merely casual; they are also flippant.

Today's youth are not merely kind, generous, knowledgeable and casual, but also compassionate, philanthropic, well-informed and flippant.

Procedure B

6. When the students have become reasonably proficient at this technique, you might reinforce it further by reversing it. That is, begin with a meaningful sentence which already contains a series of words, phrases, or clauses, and ask the class to break it up into separate sentences, identical except for the items in the series. Once again, let the students state and discuss their preferences. This can be a very useful technique for disentangling (and reconstructing) sentences showing poor parallelism.

Suggested Checklist Directions (Reword as needed)

Procedure A:

Can I make some of my sentences more interesting to my readers by adding to them more than one word or group of words that answer the same question (or go into the same place in the sentence)?

Procedure B:

Can I make my composition more interesting to my readers by taking some short sentences that answer the same question, and combining them into one sentence that gives the same answers but in fewer words?

Examples

Poor parallelism:

Columbus sailed from Lisbon, crossed the Atlantic, and he eventually came to the West Indies.

Separated sentences:

Columbus sailed from Lisbon. Columbus (He) crossed the Atlantic. Columbus (He) eventually came to the West Indies.

Reconstructed sentence:

Columbus sailed from Lisbon, crossed the Atlantic, and eventually came to the West Indies.

Illustrative Curriculum Correlations

Social Studies

Many different materials are used in building houses. Sometimes wood is used in building houses. Sometimes steel is used in building houses. Sometimes brick is used in building houses.

Many different materials are used in building houses. Sometimes wood, steel, or brick is used.

Wherever the Romans went, they left amphitheatres. They also left triumphal arches. They left colonnaded streets. They left stone aqueducts and palatial buildings.

Wherever the Romans went, they left not only amphitheatres, but also triumphal arches, colonnaded streets, stone aqueducts, and palatial buildings.

SENTENCE REDUCTION

The reduction (compression) of long sentences by the elimination of function words, modifiers, and repeated or redundant words. The result is similar to a telegram or newspaper headline; only key vocabulary words are retained. (Linguistic explanation and further examples on p.258)

Procedure

1. From a language activity of interest to the students, select a sentence containing several modifiers (adjectives and adverbs), and write it on the board. Have it read aloud several times, until it is clear that the students are reading it with natural-sounding stress.

2. Ask the students to try to make the sentence as short as possible--as if they were wording a telegram. Explain that the first step in the reduction will be accomplished by ear: they are to listen to their voices as the sentence is read aloud again, and to eliminate those words which are barely audible. As a clue, explain that they will usually be the smaller, less important words in the sentence. (In upper-grade classes, you can point out that these will be the "function words": articles, conjunctions, helping verbs, pronouns, and prepositions.)

   Erase the words which are deleted by this step (all or most of the function words), and have the resulting string of vocabulary words read aloud. Help the students to discover that the sentence is now beginning to resemble a telegram, or a newspaper headline, and that the words in it have almost the same degree of loudness (stress). Praise the students for their skill in listening.

   If the students have eliminated linking verbs (especially to be), or pronouns serving as key parts of the original sentence (subjects or complements), you might suggest that these be restored. Help the students to discover that without such words the sentence, even in telegram form, may lose an important part of its meaning. Conversely, if the students express a firm wish to retain a particular function-word, do not insist that it be eliminated; particularly in the lower grades, students may feel anxiety about reducing a sentence to the bare minimum of words. The same consideration applies, of course, to modifiers which the students regard as essential to the sentence.

Recommended for:

Avoidance of superfluous language (especially repeated use of And, Then, So, etc., at beginnings of sentences)
Avoidance of errors in agreement, tense, case, mood (mode) or person
Use of complete sentences (avoidance of sentence fragments)
Ample use of modifiers
Avoidance of run-on or fused sentences
Variation in lengths of sentences
Avoidance of shifts in topic, or point of view, within a paragraph or series of paragraphs

Examples

The handsome young Mayor will be speaking here tomorrow.

handsome young Mayor speaking here tomorrow

He will address the Rotary Club. He is a trained economist.

(He) (will) address Rotary Club. (He) (is) trained economist.

Illustrative Curriculum Correlations

Social Studies - Intermediate

Diary of Cartier's Voyage:

We were sailing for weeks and weeks until we came to a gulf. On a lonely island we landed. Here we saw strange animals such as polar bears, birds, and walruses. One morning we went ashore to catch some animals. There we met sea oxen and natives. On a hilltop Cartier put a wooden cross and claimed the land for France. We believe we have found a new waterway to the western parts of North America.

Reduction:

Sailing, came (to) gulf. (On) lonely island landed, saw strange animals. Went ashore. Met sea oxen, natives. Cartier put cross, claimed land (for) France. Believe (have) found (new) waterway (to) western parts North America.

Urgent Dispatch:

To the King of France
Sire:
Came to gulf island--strange animals, natives. Claimed land--France! Found new waterway--West!

3. Repeat the above steps with other meaningful sentences until the students can perform the operation fairly well. Then go on to the next step in reduction, which is carried out by thinking about the sentence. Have the class identify and delete from the sentence all words answering the questions What kind of?, Which one?, Whose?, and How many?--the adjectives, attributive nouns, and appositives--and Where?, When?, How?, Why?, and To what degree (extent)?--the adverbs. Help the class to see that the sentence has now been reduced as much as possible, but is still fairly meaningful.

4. When the students have developed facility in the above steps, go on to meaningful sentences containing phrases of various kinds as modifiers. Have the students go through steps 1 and 2, as described above. Step 1 should eliminate all or most of the function words from the phrases, as well as from the rest of the sentence. When the students are ready to proceed to step 2, tell them to choose, from among all the words now remaining in the sentence, only the minimal number necessary to constitute a telegram-type sentence, and to delete all the others (especially those which in any way help to answer the questions cited in step 3).

   Again, however, all through this step, allow the students to retain any word (or phrase) which they strongly believe to be an integral part of the sentence.

5. Repeat step 4 with a large variety of meaningful sentences. Then continue on to sentences containing not only one-word or phrasal modifiers, but subordinate clauses. Go through steps 1 and 2 with the class as described above. Then help the students to recognize that the reduced clauses may be removable to bring the over-all sentence down to minimal length, just as the reduced phrases were in step 4. Let the students decide, though (especially where restrictive clauses are involved), whether or not a particular reduced clause should be deleted.

Examples

Mayor speaking.

(He) (will) address Club. (He) (is) economist.

In the early morning the eager sailors in Columbus' crew gathered at the bows of the three small ships to see the beautiful tropical island.

(In) early morning sailors (in) Columbus' crew gathered (at) bows three small ships (to) see beautiful tropical island.

Sailors gathered (at) (bows).

Because yesterday was rainy and dreary, our class stayed in the big new gymnasium for the whole afternoon and played many exciting games.

(Because) yesterday rainy dreary, class stayed (in) big new gymnasium whole afternoon (and) played many exciting games.

Class stayed (in) gymnasium (and) played games.

Saluted by cheering throngs, the brave men who had achieved America's independence after seven long years marched through liberated Manhattan in 1783.

Men (who) achieved independence marched (through)(Manhattan).

Illustrative Curriculum Correlations

Social Studies (cont'd)

The tops of the rocky, steep hills were cut off. The earth was put into wet, swampy lowlands to make factory sites.

Top hills cut off. Earth put (into) lowlands (to) make (factory) sites.

Literature - Primary

Marshmallow is a soft, cuddly, playful, white rabbit.

Marshmallow (is) rabbit.

Note-taking exercises in subject-matter areas, showing partial reduction (most function words deleted, but important modifiers retained to suit students' purposes):

Science

The craters of the moon looked eerie and mysterious. The space lab was situated for close observation of the terrain.

Craters looked eerie, mysterious. Space lab situated close observation terrain.

The spacemen, wearing special clothes, moved across the rocky soil in their land rover, full of special equipment to explore the moon's surface.

Spacemen, special clothes, moved across rocky soil, land rover, special equipment, explore moon's surface.

SENTENCE REDUCTION (cont'd)

6. When your students have become reasonably proficient at reduction, encourage them to decide for themselves just *how far* a specific sentence should be compressed: not only which function words, but also which modifiers (words, phrases, clauses) might profitably be *retained*, and why. Help the class to recognize for itself the importance of appraising the *value* of a given piece of information to a sentence. Even in the primary grades, for instance, many young writers can be helped to *hear* the monotony and superfluousness of the *And*, *So*, or *They* with which one sentence after another often begins in compositions at that level.

Through frequent comparisons of original sentences overloaded with modifiers, and the same sentences progressively reduced to skeletal form, help the students to arrive at the conclusion that good writing means an avoidance of extremes, a discriminating mixture of sentences of various lengths and degrees of expansion.

Examples

Jack walked to the park. And it was a nice day. And he saw his friend Jimmie. And they ran to the slides. Then they met other children there. Then they all went down the slides. And they had lots of fun! etc.

Jack walked (to) park. (It) (was) nice day. (He) saw friend Jimmie. (They) ran (over) (to) slides together. (They) met other children there. (They) all went (down) slides. (They) had lots (of) fun!

Two extremes:

The rich, juicy, succulent, crimson berries, which resembled exquisite rubies that might have been bestowed lavishly upon the submissive green bushes by some whimsical chieftain of that strange, exotic land, sustained the lost, famished, desperate Europeans for many long, frustrating days until that ever-so-welcome rescue ship sailed majestically into the harbor from distant Bombay, its signal flags flapping triumphantly towards the exulting, leaping survivors on the beach.

(The) berries sustained (the) Europeans.

Illustrative Curriculum Correlations

Science (cont'd)

Nitrogen is a deadly, insidious, destructive gas.

Nitrogen deadly, insidious, destructive gas.

Dr. Jonas Salk was a brilliant, innovative discoverer of polio vaccine.

Dr. Jonas Salk brilliant innovative discoverer polio vaccine.

Polio serum is a great boon for mankind, since polio is often a crippling disease.

Polio serum great boon mankind, polio often crippling disease.

Journalism

The rain began to fall heavily. The officials cancelled the game.

Rain began fall heavily. Officials cancelled game.

(Conversion, with slight rewording, into headline:)

(HEAVY) RAIN CAUSES CANCELLATION OF GAME

7. On all grade levels, have students use Sentence Reduction as a means of focusing their attention upon key words in their compositions that exhibit certain kinds of errors. If a student strips his own sentences down to simple subject, main verb, and simple complement, it may be easier for him to detect careless errors in agreement between subject and verb, in tense or mood, or in person. The absence of any hint of simple subject or main verb, in the reduced sentence, may persuade the writer that what he started out with was not a sentence at all, but a fragment; while the presence of a clause marker in front of the reduced sentence may show him that the original sentence was really a detached subordinate clause. Repetitiousness in vocabulary may also be more obvious to a writer as he deletes other, non-offending words from his sentence in the process of reduction.

When students (particularly in the upper grades) have become accustomed to the practice of deleting repetitious or redundant words or phrases from their compositions, encourage them to delete entire sentences or even paragraphs, beginning with the introductory paragraph(s), and to note the effect on the paper *as a whole*. Advise them to keep in mind the basic purpose of the composition, and the intended needs, while choosing the material to be eliminated. Help your students to discover for themselves what every professional writer knows: that it is a rare piece of writing indeed that cannot benefit from judicious cutting.

Make sure that your students proofread a reduced composition carefully and supply any transitional words or phrases needed to fill the gaps.

8. This technique may be used in subject-matter areas such as Social Studies or Journalism to create telegrams, newspaper headlines, com--muniques, etc. For reinforcement's sake, it might be helpful in these contexts to *reverse* the technique occasionally; to ask students to *begin* with the telegram or newspaper headline and expand its condensed expressions into full sentences, with appropriate new modifiers.

Examples:

The masked *leader*, along with a dozen gang members dressed as Indians, *were* leaping from their horses onto the rear platform of the train, pistols at the ready.

Leader (were) leaping (from) (their) horses etc.

The tall, husky lad *dashed* into the crowded locker room, swarming with noisy, excited young men, each one a close personal friend of his. Tearing off his street clothes, he *dresses* hurriedly in the uniform of the Eastern All-Stars, victors in a hundred furious contests.

Lad dashed (into) room. (He) dresses (in) (uniform)

Roberta, a charming young lady with sparkling green eyes; a lively, outgoing personality; and a sincere interest in everyone around her, particularly the very young and the very old.

Roberta.

When the twelve jurors, exhausted by the days-long ordeal, yawning and gray-faced, finally filed back into the hushed courtroom.

(When) jurors filed (back) (into) (courtroom).

GOVERNOR TO ADDRESS CHAMBER OF COMMERCE ON TAX POLICY.

The governor of our state, the Honorable Frank Jones, is to address the Chamber of Commerce of our city during its regular monthly meeting at noon on Friday, May 12, in the Municipal Building, on his state-income-tax policy for the coming year.

Illustrative Curriculum Correlations

Literature

In the novel, *The Red Badge of Courage*, the soldier ran away during the battle.

In novel, *Red Badge of Courage*, soldier ran away during battle.

Herman Melville is the author of the great American novel, *Moby Dick*.

Herman Melville author great American novel *Moby Dick*.

William Shakespeare wrote *Hamlet* and many other works. He is revered as one of the most outstanding playwrights of all time. Some of his plays have been made into movies.

Shakespeare wrote *Hamlet*, many other works. Revered, outstanding playwright. Some plays made movies.

Dr. Jekyll and Mr. Hyde were two famous, vivid characters in Robert Louis Stevenson's great horror tale.

Dr. Jekyll, Mr. Hyde famous, vivid characters, Stevenson's great horror tale.

Charles Dickens wrote powerful social novels such as *A Tale of Two Cities*, *David Copperfield*, *Oliver Twist* and others.

Charles Dickens wrote powerful social novels: *A Tale of Two Cities*, *David Copperfield*, *Oliver Twist*, others.

Suggested Checklist Directions (Reword as needed)

Can I make my composition more interesting to my readers by making some sentences short, some medium-length, and some long?

Can I make my composition more interesting to my readers by using words like And, So, and Then less often at the beginning of my sentences?

Will some of my sentences become more readable and interesting to my readers, and help my composition to move along faster, if I take some of the less important words or ideas out of them?

Does every one of my naming-words (nouns and pronouns) and my doing-words and being-words (verbs) give my readers the right answer to a question like How many (number, (agreement) or When (tense)?

Will each of my sentences stand by itself, with its own subject and verb, even after I reduce it to the fewest possible words?

Do I need to supply either a subject or a verb, anywhere in my paper?

Do I need to attach anything I have written to a nearby sentence, because it is not itself a sentence (but rather a phrase or dependent clause)?

Am I using many different and interesting words in my compositions, or the same few words over and over again?

Will my whole composition become more readable (concise, coherent) and interesting to my readers if I take out some sentences or paragraphs? Can I cut out sentences or paragraphs at the beginning or end of my paper, particularly?

MOVABILITY

The reorganization of sentences by changes in the placement of movable words, or groups of words, within the sentence. The student decides which placements will not only reflect his meanings correctly, but will also produce the intended emphasis or coherence with adjacent sentences. (Linguistic explanation and further examples on p.305)

Procedure

1. Have the students construct a sentence, related to some language activity of interest, that will contain a word, or short phrase, that answers the question when, how, where, or why.

2. Place the sentence on the blackboard and have it read aloud. Then ask the students if, without adding or dropping or changing any of the words, they can move any part of the sentence around to any other place in the sentence.

   As a clue, you might suggest that the students look for the word or group of words that answers the question when, where, how, or why.

Recommended for:

- Ample and varied use of modifiers
- Avoidance of misplaced or dangling modifiers
- Variation in sentence-openings
- Good transition between adjacent sentences and paragraphs
- Good coherence within paragraphs, series of paragraphs
- Use of appropriate punctuation

Examples

Yesterday the senior class visited the Art Museum.
I can paintinteresting pictures with my new water colors.
We like to play football on the athletic field.
Columbus crossed the wide Atlantic to find a new route to the Indies.

The senior class visited the Art Museum yesterday.
With my new water colors, I can paint interesting pictures.
On the athletic field, we like to play football.
To find a new route to the Indies, Columbus crossed the wide Atlantic.

Illustrative Curriculum Correlations

Science

Chemists have taken wood, straw, coal, milk, and beans, and put them together to make new fibers.
To make new fibers, chemist have taken wood, straw, coal, milk, and beans, and put them together.
Chemists, to make new fibers, have taken wood, straw, coal, milk, and beans, and put them together.

If someone is diving underneath the water, an octopus may grab his arm.
An octopus may grab his arm if someone is diving underneath the water.

Social Studies

Defeated by the British, the French gave up Canada in 1763.
In 1763, the French, defeated by the British, gave up Canada.
The French, in 1763, gave up Canada, defeated by the British.

To help the Pilgrims obtain food, Squanto, the friendly Indian, taught them to plant corn.
Squanto, the friendly Indian, to help the Pilgrims obtain food, taught them to plant corn.

Leaving Quebec, a large group of trappers paddled westward up the St. Lawrence River.
A large group of trappers, leaving Quebec, paddled westward up the St. Lawrence River.

3. Write each reorganized sentence underneath or alongside the original. Accept any answer that makes the same sense as the original. If a student volunteers an answer that changes the meaning, try to have another student in the class explain in his own words how the meaning has been altered. (For example, in a sentence like The book on the table belongs to Fred, on the table is really an adjective phrase identifying book, even though it seems to answer the question where. If it is moved away from book, the meaning of the sentence will be changed. Try to have the students explain such an error in their own words.)

   If the students come up with an unusual but still possible placement for a word, such as The Senior class, yesterday, visited the Art Museum, be sure to set off yesterday by commas, and have the sentence read aloud to show how pausing reflects the commas and makes the placement seem more plausible. This technique offers a good opportunity to teach the use of the commas (or pausing) in setting off words that are out of their customary place in the sentence.

4. Have the various sentences read aloud, and ask the students to listen carefully and decide which sentences they prefer. Have them explain, in their own words, why they prefer certain sentences. Then point out that all of the variations are correct--that we can often write the same sentence in several different ways simply by moving the parts around.

5. Gradually, as the technique becomes familiar to the students, try it out with meaningful sentences that contain a greater number of words and phrases to be moved, and encourage the students to come up with larger numbers of variations. Include sentences with adverbial clauses, verbals, appositives, and, finally, non-essential adjectives; and apply the technique to these sentences also. If a student occasionally goes so far as to produce an inverted sentence (see p.140) or, with some re-wording, a passive-voice sentence (see p.144), praise him for his ingenuity.

Examples

When autumn came, our pioneer ancestors often had husking bees to prepare the grain. To prepare the grain, when autumn came, our ancestors often had husking bees. Often, when autumn came, our pioneer ancestors, to prepare the grain, had husking bees.

Standing tall and proud, the Marines, veterans of many terrible battles, saluted the flag in the early morning. In the early morning, the Marines, veterans of many terrible battles, standing tall and proud, saluted the flag. Veterans of many terrible battles, the Marines, standing tall and proud, in the early morning saluted the flag.

Illustrative Curriculum Correlations

Journalism

Carrying the ball down the field, the panting quarterback reached the goal just before the whistle blew. Just before the whistle blew, the panting quarterback, carrying the ball down the field, reached the goal. The panting quarterback, carrying the ball down the field, reached the goal just before the whistle blew.

The Boy Scouts, their bugles gleaming in the sunlight, marched in the Memorial Day Parade. The Boy Scouts marched in the Memorial Day Parade, their bugles gleaming in the sunlight. Their bugles gleaming in the sunlight, the Boy Scouts marched in the Memorial Day Parade.

MOVABILITY (cont'd)

6. When Movability has become an easy technique for the students, have them use it as a test for dangling or misplaced modifiers. A modifier which makes sense to a writer, but which is really out of place or detached from the sentence, can often be detected if it is shifted into other possible places in the sentences: beginning, middle (after complete subject), or end. Movability may also help to promote good transition (coherence) between adjacent, related sentences in a paragraph.

   When your students have become capable at moving parts of their sentences around, help them to discover that they can also move whole sentences around in a paragraph. For example, they may want to move a topic sentence from the beginning to the middle of the paragraph, or even to the end, and then note the effect on the whole paragraph (and the paragraphs coming before and after). Similarly, and especially with the longer compositions, encourage them to move whole paragraphs around, to work out a variety of possible sequences. Both of these advanced steps can be useful in developing students' organizational skills. See also the Outlining technique, p. 205.

7. As the students begin reading books and newspapers, point out examples of varied placements in sentences they encounter there. Explain that in using Movability they are doing what the best of our professional writers do all the time.

Suggested Checklist Direction (Reword as needed)

Can I make some of my sentences more interesting to my readers if I move some of my words (adverbials, verbals, appositives) around into different positions? (Am I sure, though, that my sentences mean the same thing when I do this?)

Examples

Dangling modifier, as originally written:

Walking down Main Street at midnight, the shop windows were all dark.

Dangling modifier moved to mid-sentence, for easier detection:

The shop windows, *walking down Main Street at midnight*, were all dark.

Misplaced modifier, as originally written:

The clothing in the fire-gutted warehouse was examined by the insurance investigator *covered with wet soot*.

Modifier moved to beginning of sentence for better coherence:

Covered with wet soot, the clothing in the fire-gutted warehouse was examined by the insurance investigator.

Using Movability to promote better transition (coherence) between sentences in a paragraph.

Mr. Smith struggled all his days to become a millionaire. He discovered that he had ruined his health and lost every one of his friends, *when he finally succeeded*.

Mr. Smith struggled all his days to become a millionaire. *When he finally succeeded*, he discovered that he had ruined his health and lost every one of his friends.

SENTENCE INVERSION

The inversion of normal sentence patterns by movement of complements and parts of verb phrases to the front of the sentence, with possible reversal of subject-verb sequence also. Better emphasis on important words or better parallelism with adjacent sentences may be achieved by such a procedure. (Linguistic explanation and further examples on p.259)

Procedure

1. From some language experience of interest to the students, choose a sentence containing a predicate adjective and just one verb. Have it written on the board and read aloud.

2. Ask the students to try "turning the sentence around," much as in Movability (see p.134), so that words at the end will come at the beginning.

Have the new sentence placed on the board, under the original one, and read aloud with special stress (expression) on the moved words. Ask the students what effect the movement has had on the moved words. Try to have the students discover and explain in their own way that the moved words now have more emphasis, a more dramatic effect.

3. Repeat the above procedure, but now ask the students to find a new place for the verb also: Where else can we put seemed and tasted? Help them to reverse the order of subject and verb.

Have the students express their preferences among the three forms of each sentence and explain their choices. Here, too, you can point out that variety helps us to make our thoughts more interesting and vivid.

4. When the procedure seems clear to the students, go on gradually to sentences containing other kinds of complements.

Where the students think it appropriate to give special stress to a moved word, or where misreading might result otherwise, insert the comma after the moved word. Explain, as in Movability, that the comma means that the word is out of its regular place, and that it stands for the slight pause after the word.

Recommended for:

Variety in sentence-openings
Good parallelism
Use of appropriate internal punctuation

Examples:

The day seemed long.
The candy tasted very sweet.

Long the day seemed.
Very sweet the candy tasted.

Long seemed the day.
Very sweet tasted the candy.

Direct objects:

He saw Mary every day.
Mary, he saw every day.

Direct objects and indirect objects:

John gave Frank all his toys.
Frank, John gave all his toys.
All his toys, John gave Frank.

Predicate nouns:

Billy is a fine artist.
A fine artist is Billy.

Direct object and object-complement noun:

I consider Tom my oldest friend.
Tom, I consider my oldest friend.
My oldest friend, I consider Tom.

Illustrative Curriculum Correlations

Literature

Original sentence:

King Arthur of England was a brave and noble monarch, whose deeds would live on in numerous legends.

Turning the sentence around:

A brave and noble monarch, whose deeds would live on in numerous legends, was King Arthur of England.

Moving the verb around:

A brave and noble monarch King Arthur of England was, whose deeds would live on in numerous legends.

Moving direct object forward:

The bold, swaggering Miles Standish seemed to overshadow mild-mannered John Alden completely.

Inversions to achieve better parallelism:

The conspirators considered Julius Caesar their only adversary. (But) Young Marc Antony they overlooked, until it was too late.

Infinitely inspiring was the green English countryside, to Wordsworth.

The great city of London, by comparison, was a dull, sordid, soul-killing place.

5. When the technique is thoroughly familiar, construct meaningful sentences in which a helping verb (or more than one) has been inserted. Ask the students to try moving one part or another of the verb phrase, and to decide on what sounds like the most natural placement for each part.

6. Show the special usefulness of the technique with parallel constructions, with comparisons. Here, the emphasis which moving forward gives may be particularly clear to see.

7. For maximum effect in terms of the purposes of this technique, try occasionally to reverse the technique. Start out with sentences that already contain complements or parts of the verb phrase at the beginning, and ask the students to place them back in their customary place in the sentence.

8. In the students' reading material, find examples of sentence inversion. Tell the students that in using inversion they are doing what the best poets and storytellers of all times have always done to make their writing more enjoyable.

Recommended Checklist Directions (Reword as needed)

Can I make some of my sentences more interesting (descriptive) to my readers by turning them around (inverting them)? Can I make some of my comparisons stronger by doing this?

Examples

That cake will taste very good at the birthday party. Very good will that cake taste at the birthday party.

Frank will have become a fine painter when he finishes art school. A fine painter will Frank have become when he finishes art school.

The morning was noisy and hectic. (But) Serene and pleasant was the afternoon.

Mr. Jennings is a successful businessman, (and) an important figure in the community. (But) A contented human being he will never be, I am afraid.

Swiftly flowed the dark, green river, down to the silent sea. The dark, green river flowed swiftly down to the silent sea.

A friend to all men, a generous benefactor at Christmastime, was Scrooge ever after. Scrooge was a friend to all men, a generous benefactor at Christmastime, ever after.

Illustrative Curriculum Correlations

Science - Intermediate Grades

Original sentence:
The space explorations seemed highly competitive.

Turning the sentence around:
Highly competitive the space explorations seemed.

Moving the verb around:
Highly competitive seemed the space explorations.

Moving direct object forward:
The astronauts saw beauty everywhere.
Beauty, the astronauts saw everywhere.

Moving direct object and indirect object forward:
They radioed the waiting world the good news.
The good news they radioed the waiting world.
The waiting world they radioed the good news.

Moving predicate noun forward:
Schirra is a superb astronaut.
A superb astronaut is Schirra.

Moving direct object and object-complement noun forward:
We consider the Apollo flight a successful achievement.
The Apollo flight we consider a successful achievement.
A successful achievement we consider the Apollo flight.

Moving direct object and object-complement adjective forward:
We think our astronauts most courageous.
Our astronauts we think most courageous.
Most courageous we think our astronauts.

THE PASSIVE TRANSFORMATION

The student changes his active-voice sentences into the passive voice; and vice-versa. He learns that some of his sentences can show better emphasis or variety if he places the direct or indirect object, rather than the subject, at the beginning of the sentence. (Linguistic explanation and further examples on p. 260)

Procedure

1. Select an active-voice sentence related to some language activity of interest to the class. Write it on the board.

2. Write the whole direct object of the sentence on the board. Capitalize the first word of the direct object as if it were to begin a new sentence (Mail, The grass). Then ask the class: What happens to it? Let's look back at the original sentence and finish this new sentence.

   If the students cannot go right on and fill in the rest of the new sentence, you might help them out by putting in the new main verb, as a past participle (delivered, mowed), and letting them finish the sentence with this word as a cue. If necessary, put down the whole new verb, including the helping verb(s) (was delivered, is mowed), and see if they can finish the sentence by inserting the prepositional phrase themselves.

   If they forget to include the phrase, remind them to do so by giving them the word by as a further cue, or by asking By whom? and then writing out the whole phrase.

3. When the students have succeeded in constructing the new sentences, write them on the board alongside the original ones, and ask the students to read them aloud. Help the students to see that either sentence is correct, and that they have found another way of achieving variety in the way they say things.

4. As the students gain practice in this technique, give the students active-voice sentences containing an indirect object as well as a direct object, and help them to see that they can make either kind of object the subject of the passive-voice sentence.

Recommended for:

- Variety in voice
- Variety in sentence openings
- Avoidance of errors in agreement

Examples

The postman delivered the mail.
Farmers mow grass for hay every autumn.

The mail was delivered by the postman.
Grass is mowed for hay every autumn by the farmers.

John gave Mary some flowers.
Some flowers were given (to) Mary by John.
Mary was given some flowers by John.

Illustrative Curriculum Correlations

This technique can be employed in the primary grades whenever the opportunity for emphasis and variety arises. However, it is mainly in the upper grades that opportunities and needs for this technique arise with increasing frequency.

Creative Writing

Active-voice:
Santa gave toy airplanes to the children.

Passive-voice:
Toy airplanes were given to the children by Santa.

Active-voice:
The children made huge jack-o-lanterns for Hallowe'en.

Passive-voice:
Huge jack-o-lanterns were made by the children for Hallowe'en.

Science

Active-voice:
The mother bird will find food.

Passive-voice:
Food will be found by the mother bird for her babies.

Current Events

Active-voice:
The delegates had selected a presidential candidate at the convention.

Passive-voice:
A presidential candidate had been selected by the delegates at the convention.

5. In the upper grades, or with more mature children in the lower grades, give the students active-voice sentences in which the subject is either unimportant or not clearly identifiable. When they have put such sentences into the passive voice, have them explain, in their own words, that the words that now come at the beginning of the sentence are very important in the sentence--and therefore should be where the reader can see them right away. Also, particularly with reference to the second type of sentence, ask whether one phrase at the end of the sentence (by thieves) might not be eliminated altogether, since no one knows who the thieves are, anyway, and the word stolen makes the word thieves unnecessary.

Help the students discover the two ideas that (a) words which are very important should come first in a sentence wherever possible, and (b) words that contribute very little to a sentence, or are redundant, should be eliminated.

6. When the students have shown mastery of this technique and understanding of the purposes for which it can be used, try to carry out the technique in reverse. That is, give the students passive-voice sentences that must be converted into the active voice. Supply whatever cues may be helpful (such as changing or getting rid of the helping verbs, and making the object of the preposition the capitalized subject again). Ask the students to give their preferences and cite reasons for them.

7. On appropriate occasions (as when the students are reading newspaper headlines or textbooks), show them how newspaper headline-writers, poets, and novelists use the passive voice for emphasis or variety. Remind them that, in using the passive voice with discretion, they are doing what the best adult writers do.

Suggested Checklist Directions (Re-word as needed)

Will some parts of my composition sound more interesting if I use sentences that tell what was done to the person or thing I am writing about, instead of what that person or thing did?

Will some parts of my composition sound more interesting if I occasionally use sentences which begin with the direct or indirect object, and state what was done to it?

Examples

The people accorded Julius Caesar a tremendous ovation when he arrived in Rome at the head of his conquering legions.

Julius Caesar was accorded a tremendous reception (by the people) when he arrived in Rome at the head of his conquering legions.

A tremendous ovation was accorded (to) Julius Caesar (by the people) when he arrived in Rome at the head of his conquering legions.

The news of Lincoln's election was carried to California in 1860 by the Pony Express.

The Pony Express carried the news of Lincoln's election to California in 1860.

SENATOR JONES (IS) RE-ELECTED IN LANDSLIDE VICTORY (newspaper headline)

Illustrative Curriculum Correlations

Social Studies

Active-voice:
Stanley found Dr. Livingston in a small village in Central Africa.

Passive voice:
Livingston was found by Stanley in a small village in Central Africa.

Active-voice:
Columbus discovered America on October 12, 1492.

Passive-voice:
America was discovered by Columbus on October 12, 1492.

Active-voice:
The sixth-graders visited the Cloisters to see examples of medieval craftsmanship.

Passive-voice:
The Cloisters were visited by the sixth-graders to see examples of medieval craftsmanship.

Literature

Active-voice:
The cunning Iago finally persuaded Othello that Desdemona was carrying on a love affair with Cassio.

Passive-voice:
Othello was finally persuaded by the cunning Iago that Desdemona was carrying on a love affair with Cassio.

THE EXPLETIVE TRANSFORMATION

The inter-transformation of sentences showing expletive openings ("There is" or "It is") and normal subject openings. Some sentences will be more effective if the student starts them with an expletive, rather than the real subject, and vice versa. (Linguistic explanation and further examples on p.261)

Procedure

1. From some language experience of interest to the students, select a sentence beginning with the dummy subject there. Have it written on the board and read aloud.

2. As in the Passive Transformation (p.144), Sentence Inversion (p.140), and Movability (p.124), ask the class to try to turn the sentence around in such a way that the word there is eliminated but the new sentence has the same meaning as the old.

   As in Sentence Reduction (p.124), the idea of distinguishing between "important" and "unimportant" words by stress or other means will be helpful at this point.

3. Help the students to arrive at the new sentence, with the real subject at the beginning. Write it on the board under the original. Praise them for their good work.

4. Have the students generate other sentences of this type, perhaps by slotting for the nouns and adjectives in the original sentence, and let them perform the same operations on these new sentences. Ask the students to compare each pair of sentences and indicate a preference for one or the other sentence-form. Explain, as in other transformation techniques, that either form is correct in each case; that variety

Recommended for:

- Variety in sentence openings
- Avoidance of errors in agreement
- Variety in length of sentence (short, medium, long)

Examples

There is a large red book on the table.

A large red book is on the table.

Illustrative Curriculum Correlations

This technique may be used successfully in the primary grades if it is introduced incidentally.

Social Studies

There is a new President in the White House.
A new President is in the White House.

Language Arts

There are reference books on the library table in the back of the room.
Some reference books are on the library table in the back of the room.

Science

It is easy to demonstrate that fire needs oxygen to burn.
That fire needs oxygen to burn is easy to demonstrate (or: easily demonstrated).

Reverse formation:

Social Studies

Many soldiers accompanied General Washington to Valley Forge.
There were many soldiers accompanying General Washington to Valley Forge.

To prove the earth was round was difficult in Columbus' time.
It was difficult, in Columbus' time, to prove the earth was round.

Literature

A great many citizens in Rome would gladly have accepted Julius Caesar as their king.
There were a great many citizens in Rome who would gladly have accepted Julius Caesar as their king.

in sentence-form makes language more enjoyable to speak or write, and to hear or read. Try to elicit from them the idea that the normal sentence-pattern is more concise and direct than the expletive pattern. Ask them to try to decide, too, when and why we might want to use the expletive form.

5. Do the same thing with sentences opening with it as an expletive. Reinforce the technique by Sentence Synthesis (p.186), including there or it on the list of given words, and asking the students to begin their sentences with one or the other of these words.

6. As the students become familiar with this technique, make the expletive-form sentences somewhat longer, and include larger structures (such as noun clauses) in them. Include plural as well as singular verbs in the sentences and a variety of tenses.

7. In the upper grades, or with more mature students in the lower grades, you might go on to reverse this technique. Start students off with sentences of the normal pattern, and have them convert these sentences, if possible, into sentences starting with expletives. Encourage the students to re-word the original sentence somewhat, if they feel this is necessary, in adding the there or it. Accept any re-worded sentence that is correct, and praise the students for their ability to manipulate the original sentences.

Examples

It is easy to read this story.
To read this story is easy.

It was obvious to men like Adams and Hancock that King George would not listen to the colonists' complaints.

That King George would not listen to the colonists' complaints was obvious to men like Adams and Hancock.

There were a great many people waiting in the office for Dr. Brown to see them.

A great many people were waiting in the office for Dr. Brown to see them.

Thomas Edison finally made electric lighting possible.

It was Thomas Edison who finally made electric lighting possible.

Some nations today are suffering from hunger.

There are some nations today (which are) suffering from hunger.

Illustrative Curriculum Correlations

Literature

That Carol Kennicott is out of place in the small, provincial community of Gopher Prairie is constantly pointed out by Sinclair Lewis.

It is pointed out constantly by Sinclair Lewis that Carol Kennicott is out of place in the small, provincial community of Gopher Prairie.

The Cleft Transformation:

Science

Plants help us breathe by releasing oxygen into the air.

What plants do to help us breathe is (to) release oxygen into the air.

How plants help us to breathe is to release oxygen into the air (*or*: by releasing oxygen into the air).

8. With these same more mature kinds of students, you might go on to introduce the "cleft transformation" in the same way as the expletive transformation. Select a sentence illustrating the cleft transformation, and related to some language activity of interest, and place it on the blackboard. Have the students identify the key words and reorganize the sentence in normal form. Repeat the procedure with other meaningful sentences.

9. When the students seem able to reconstruct the sentences in normal form, reverse the procedure. Select interesting sentences which are already in normal form, and ask the students to split these apart in various places, add What at the beginning, and then add whatever other words are necessary to fill in the new sentences. Also, encourage the students to change any of the original words, if they feel a need to do so. Accept any new sentences that are correct.

10. When the students seem to have mastered step 9, you might have them try the same procedure, also, with introductory words like How, Where, When, or Why.

11. Finally, help the students to arrive at the understanding that, as in the case of the expletive opening, normal sentence order is more direct and concise, but the cleft transformation allows the writer to give special emphasis to one part or another of his sentence. Once again --as with many other techniques in this Manual--help the students to appreciate the possibility and value of variety in sentence organization.

Suggested Checklist Directions (Reword as needed)

Will some of my sentences sound more interesting to my readers if I change them so that they start with There is or It is (or What, How, or Why)?

Will some of my sentences that already start with these words sound more interesting if I try to change them so that those words are no longer needed?

Examples

What Mary wanted most for Christmas was a pony.

Mary wanted a white pony most for Christmas.

For Christmas, Mary wanted a white pony most.

The Pilgrims decided at last to leave Holland for America.

What the Pilgrims decided at last was to leave Holland for America.

What the Pilgrims finally decided to do was (to) leave Holland for America.

Jack finally earned enough money for the new bicycle by selling newspapers.

How Jack finally earned enough money for the new bicycle was by selling newspapers.

At last, in 1620, the Pilgrims reached the New World.

Where the Pilgrims came at last, in 1620, was the New World.

Illustrative Curriculum Correlations

Literature

Hamlet concluded that he must avenge his father's death by killing Claudius.

What Hamlet concluded was that he must avenge his father's death by killing Claudius.

What Hamlet concluded was that, to avenge his father's death, he must kill Claudius.

How he would avenge his father's death, Hamlet concluded, was by killing Claudius.

EMBEDDING (SENTENCE COORDINATION AND SUBORDINATION)

Short related sentences are combined into a compound sentence, or into a sentence in which one of the original sentences is carried over as a clause, a compound subject or predicate, a verbal phrase, a noun phrase, a prepositional phrase, an appositive, or an adjective or adverb. The student thus generates a large variety of grammatical structures to enhance his style and serve his purposes. (Linguistic explanation and further examples on p.272)

Procedure

1. From a language activity of interest to the students, select two sentences which are related to each other--that is, which could logically be connected by and, but, or or--and which share a word, word-group, or referent in common. Have them put on the board and read aloud.

2. Have the class apply by ear the initial steps of the Sentence Reduction technique to these sentences (see p.124) in order to eliminate all or most of the function words in each sentence.

3. Remove the capitalization from the first word of each sentence, and also the end-punctuation. Now ask the students to form a single sentence, using the words that are left on the board, which means the same thing as the original two sentences.

   Explain that they should first eliminate any repetitions of a word or word-group on the board, or any words that mean the same thing (such as pronouns) as words on the board (such as nouns). They should then feel free to move the remaining words around in whatever way they like, as in Movability (see p.134); to add, drop, or change endings (suffixes) on any of those words; and to add any new words they may need (including any words deleted in step 2) in order to flesh out the new sentence. Finally, remind the students to punctuate the new sentence correctly.

Recommended for:

- Avoidance of superfluous language (especially And, Then, So, etc., at beginnings of sentences)
- Use of complete sentences (avoidance of sentence-fragments)
- Ample use of modifiers (with variety in types)
- Avoidance of misplaced or dangling modifiers
- Good parallelism
- Variation in sentence-types (use of simple, complex, compound, and compound-complex sentences)
- Variety in lengths of sentences (short, medium, long)
- Use of words, phrases, clauses, or parts of sentences in series
- Use of appropriate internal punctuation

Examples:

Our class saw an interesting TV program. (And) This program was about an espionage ring and a daring detective.

class saw interesting TV program
program about espionage ring
daring detective

Our class saw an interesting TV program (which was) about an espionage ring captured by a daring detective.

An interesting program (which was) seen by our class was about an espionage ring trapped daringly by a detective.

A program about a daring detective and an espionage ring, which we found interesting, was seen by our class.

Etc.

Illustrative Curriculum Correlations

Social Studies:

Many Americans go to Italy each summer. Italy is a beautiful country.

Each summer, many Americans go to Italy, (which is) a beautiful country.

Italy, a country that is beautiful, is visited by many Americans each summer.

Many Americans go to beautiful Italy each summer.

Etc.

George Washington was a clever general. He never committed his small army until he was sure of an advantage. The British called him the "old fox."

So clever that the British called him the "old fox," George Washington never committed his small army until (he was) sure of an advantage.

Never committing his small army until (he was) sure of an advantage, General George Washington was called the "old fox" by the British.

The "old fox" was what the British called Washington, because he never committed his small army until he was sure of an advantage.

George Washington committed his small army only when sure of (having) an advantage; consequently, the British called him the "old fox."

Etc.

4. As each student contributes an answer, have the other students decide whether it means the same thing as the original. Then write it on the board and have it read aloud.

   If a student insists on embellishing his sentence with modifiers that were not in the original sentences, accept his contribution as long as the essential meaning is preserved.

5. Repeat the above steps with meaningful sentences which do not share a word, word-group, or referent in common. As practice of this technique continues, encourage each student to come up with more than one possible way of combining the original sentences. Accept answers which are merely compound sentences, connections of the original two sentences by a coordinating conjunction or conjunctive adverb and/or punctuation; but help the class to realize that there are many more ways than these of combining two sentences into one.

   Depending upon what other techniques the students already know, give the students suggestions that will enable them to increase the number of possible answers.

   For example, Movability may quickly create new possibilities.

   So may the Passive Transformation, Sentence Inversion, or the Expletive (or Cleft) Transformation.

   Specific types of phrases and clauses may be generated, as well as specific types of sentences, if cues made familiar by slotting techniques are presented now: lists of typical prepositions, for example, for prepositional phrases; or endings such as -ing and -ed for verbal phrases; or lists of subordinating conjunctions and relative pronouns for dependent clauses; or lists of conjunctive adverbs for better compounding. Also, clauses may sometimes be reduced to phrases to yield still other possibilities.

   Conversely, as with Expansion by Modification, the methods of sentence-combining that students choose for themselves--with or without cues from you--can indicate specific additional techniques that the students need to be taught. See p. 112

6. As the students become proficient at step 5, have them compare the various answers with the original sentences and express their preferences among the answers. Encourage them to explain their choices. Try to elicit from them the idea that combining sentences gives us the opportunity to arrive at a variety of more concise and interesting new sentences and that, as always, conciseness and variety are good things to aim for in writing. In particular, help the students to see that simple compounding is the wordiest and, as a rule, the least interesting type of sentence-joining, and should be resorted to only sparingly.

Examples:

Our class saw an interesting TV program in color yesterday which was about a Nazi espionage ring in San Francisco in 1944 and a daring young detective, Frank Samith, who exposed them single-handed.

Rain began to fall heavily.
The officials cancelled the game.

Rain began to fall heavily; (and, so, therefore) the officials cancelled the game.
When (As, Because, After, Since) rain began to fall heavily, the officials halted the game.
Because of heavily falling rain, the officials halted the game.
Rain having begun to fall heavily, the officials halted the game.
With the beginning of a heavy rainfall, the officials halted the game.
The beginning of a heavy rainfall caused the officials' halting of the game.

Etc.

When the rain began to fall heavily, the officials halted the game.
The officials, when rain began to fall heavily, halted the game.
The officials halted the game when rain began to fall heavily.
When the rain began to fall heavily, the game was halted by the officials.
Halted by the officials was the game when rain began to fall heavily.
What caused the halting of the game by the officials was the beginning of a heavily falling rain.

Illustrative Curriculum Correlations

Science (Primary)

We use water for many purposes. We use it for drinking. We use it for washing. We use it for bathing. We use it for swimming.

We use water for many purposes: drinking, washing, bathing, and swimming.

Water is used for many purposes, like drinking, washing, bathing, and swimming.

Drinking, washing, bathing, and swimming are some of the many purposes for which we use water.

Etc.

Science (Upper Grades)

Thomas Edison was a talented research scientist. His inventions can be found in every American home today.

Thomas Edison was a talented research scientist whose inventions can be found in every American home today.

Thomas Edison, whose inventions can be found in every American home today, was a talented research scientist.

(Talented) Thomas Edison's inventions can be found in every American home today.

Thomas Edison's scientific research produced inventions (that can be) found in every American home today.

EMBEDDING (SENTENCE COORDINATION AND SUBORDINATION) (cont'd)

To help reinforce the idea of the value of conciseness, encourage the students to combine sentences into as short a resulting sentence as possible. Aid them by suggesting that they eliminate words that are redundant--words whose meaning is already implied in other words in the original sentence, and which therefore are unnecessary.

7. As the students grow proficient at this technique, have them try to join more than two short sentences into one sentence in various ways.

8. In the students' reading matter (especially daily newspapers and textbooks), point out various ways in which professional authors have joined two or more sentences into one. Explain to them that they are becoming able to do what the most able grown-up writers do regularly.

   In Literature classes, have the students analyze writings of particular authors to detect the methods of sentence-combining that are especially characteristic of their individual styles.

9. To aid in step 8, and to reinforce the technique generally, carry out steps 1 - 7 in reverse. That is, give the students a sentence containing modifiers or compound structures of any type, and have them try to decide what the original, separate sentences were. Again, accept any answers that make sense. Ask the students when we might want to use short, separate sentences instead of single ones. Try to elicit from them the idea that here, too, variety is the answer. A composition consisting entirely of long, involved sentences would be as tiresome as one composed of nothing but short sentences. Again refer to adult writers to demonstrate your point. (In the upper grades, a similar point could be made about complex, compound, and compound-complex sentences as opposed to simple sentences.)

Examples:

Rain cancelled the game!

Mr. Jones bought a new house.
It was a red-brick structure.
It faced the Roosevelt School.
Three of his children were students there.

Mr. Jones bought a new, red-brick house facing the Roosevelt School, where three of his children were students.

The new, red-brick structure (which was) bought by Mr. Jones faced the Roosevelt School, in which his three children were students.

Mr. Jones' new red-brick house faced the Roosevelt School, in which three of his children studied.

Etc.

A large painting hanging on the wall in the study depicted an ancestor of Lady Mary's who had fought gallantly under Wellington in Spain and had been wounded twice.

There was a painting in the study.
It hung on a wall.
It was large.
It showed an ancestor of Lady Mary.
He had been a soldier.
He had fought under Wellington.
He had fought gallantly.
He had been wounded twice.

Illustrative Curriculum Correlations

Literature

Captain Ahab was obsessed with one desire. He wanted to subdue the Great White Whale. It was named Moby Dick. It symbolizes the untamed forces of Nature.

Captain Ahab was obsessed with one desire: to subdue the Great White Whale, Moby Dick, which symbolizes the untamed forces of Nature.

Obsessed with one desire, Captain Ahab wanted to subdue Moby Dick, the Great White Whale symbolizing the untamed forces of Nature.

Moby Dick was a Great White Whale which is a symbol for the untamed forces of Nature; and Captain Ahab's one desire was to subdue it.

Subduing the Great White Whale, Moby Dick, a symbol of the untamed forces of Nature, was a desire that became an obsession for Captain Ahab.

Etc.

Cordelia's reply angered King Lear. It was too cool and reasonable. He had expected a declaration of total, un qualified love.

Cordelia's cool, reasonable reply angered King Lear, who had expected a declaration of total, unqualified love.

What angered King Lear was that Cordelia's reply, instead of being the expected declaration of total, unqualified love, was so cool and reasonable.

Because Cordelia's reply was cool and reasonable, rather than the declaration of total, unqualified love that he had expected, King Lear became very angry.

Cordelia made Lear very angry, because he had expected a declaration of total, unqualified love, and (he) got instead a cool, reasonable reply.

Etc.

10. Helping a class to become proficient at both combining and separating sentences can be useful in correcting certain kinds of errors. Thus, the easiest way to deal with a sentence fragment, usually, is to assume that it is a detached portion (verb phrase, appositive phrase, clause, etc.) of the preceding sentence in the paragraph, and to have the student connect it with that sentence by changing the intervening punctuation. (See also p. 19.) The easiest way to deal with the problem of poor parallelism within a sentence is to have the student break the sentence into its parts, change the parts into the same kinds of structures, and then recombine these as a new sentence. (See also p.122.)

11. This technique may also help those students in the lower grades who tend to preface nearly every sentence they write with an unnecessary And, So, or Then. Such words will disappear at step 2, and they need not be restored or substituted for at step 3; hence, they were unnecessary to begin with. Assist young writers to see that such words are as redundant as the kinds of words discussed at step 6. Then have them read the original sentences aloud without such words, to reinforce the point. If a writer himself cannot hear the improvement immediately, other students in the class surely will do so, and these reactions can help to induce him to break the bad habit.

12. In the upper-elementary grades and above, use this technique to teach students the theory of Embedding, as given in the Linguistic Explanation.

Suggested Checklist Directions (Reword as needed)

Will my composition be more interesting to my readers if I use some short, some medium-long, and some long sentences (or some simple, some complex, and some compound sentences)?

Can I combine some of my short sentences into larger ones? Can I combine these sentences in many different ways (by changing words, or taking out words, or moving words around, or adding words)?

Can I make some of my large sentences clearer to my readers if I break them up into several short sentences? Can I do this in many different ways?

Will my compositions sound better if I use words like And, So, and Then less often at the beginnings of my sentences?

THE INTERROGATIVE TRANSFORMATION

The transformation of other types of sentences into interrogative sentences, and vice versa. The student constructs questions in a variety of possible ways to suit his purposes. (Linguistic explanation and additional examples on p.265)

Recommended for:

Variation in sentence types (declarative, interrogative, imperative)
Avoidance of errors in case (who-whom)
Use of complete sentences
Use of appropriate end-punctuation

Procedure

1. From some language activity of interest to the students, select a short, simple declarative sentence and put it on the board. Have it read aloud.

   Example:

   Columbus discovered America.

2. Say to the students: "Here we have a sentence that tells us something. Suppose that we weren't sure that what this sentence tells us was true. How could we change the sentence (by adding words, or moving words around, or changing the punctuation mark) so that we would be asking someone to decide whether or not what it tells us was true? What would our question look like?"

3. Encourage the students to come up with a variety of possible answers.

   Try to elicit from the class the easiest way to frame the question. If it does not come from a student, supply it yourself: Columbus discovered America?

   Accept any answer that is valid and have it put on the board. As a test of validity, help the students discover that the answer to every question on the board is Yes (or: Yes, he did, etc.). An invalid question, on the other hand--such as How do we know that Columbus discovered America?--will not yield the same yes or no answer.

   Example:

   Did Columbus (really) discover America?
   Columbus discovered (or: did discover) America, didn't he?
   Is it true (or: a fact) that Columbus discovered America?
   Columbus discovered America--true or false?
   Columbus discovered America?

THE INTERROGATIVE TRANSFORMATION (cont'd)

4. Remind the students, if they forget, that every question on the board must be followed by a question mark. Now have the students read all the questions aloud, starting with the simplest form, where only the punctuation has been changed. Let them listen carefully and repeatedly for the way their voices stay up in pitch at the end (like sustaining a high note in music). Have them try to read the questions aloud with their voices dropping sharply in pitch at the end, as if they were reading aloud a declarative sentence (such as the original sentence above).

   With some practice, they should be able to tell you and each other that low end-pitch "sounds right" with some of the questions, but that high end-pitch is mandatory with the simplest form of question--and that, in any case, high end-pitch "sounds right" with any of the questions. This is your opportunity to explain to the students that the question mark (which rises up tall, unlike a period) often stands for a high "note" at the end of a sentence, and that this is why we must use it to help show in writing (when we cannot hear the note) that we are asking a question.

   You might show them that if the question mark were replaced by a period in the written-out Columbus discovered America?, the period would be a way of telling us to pronounce it without the high end-note, and it would both look and sound like an ordinary declarative (telling) sentence, and no longer a question, or interrogative (asking) sentence. (See also p. 19.)

5. Ask the class the question: "Since all of these questions mean the same thing (because we can answer them all in the same way), which questions are most preferable?" Help the students to recognize, as in other techniques, that variety makes language more interesting for both writer and reader.

6. Repeat these steps with a number of sentences that can be changed into questions of the yes-no-maybe type. Include some that may provoke negative or doubtful, as well as affirmative, responses.

   Examples:

   Man will find life on Mars when he lands there.
   Most colonists, in 1775, favored complete separation from England.
   Everyone needs to eat meat for a well-rounded diet.

   Include original sentences with to have as a main verb, and again encourage the students to produce a variety of answers.

   Example:

   New Jersey has lots of shoreline.

   Has New Jersey lots of shoreline?
   Does New Jersey have lots of shoreline?
   Has New Jersey got lots of shoreline?
   Is it true that New Jersey has (or: has got) lots of shoreline?

THE INTERROGATIVE TRANSFORMATION (cont'd)

Include sentences, also, with several helping verbs.

Examples:

Julius Caesar should have been satisfied to be a general.
Fred was about to start his homework.
The Yankees will be playing in the World Series this year.

Have the students produce as large a variety of kinds of questions as possible and test the equivalence of these questions: Do they all produce *yes*, *no*, or something in between (such as *maybe*, or *probably*) as possible answers?

7. Now begin to work backwards. Start with meaningful questions of the *yes-no-maybe* variety, and ask the class to work for a *variety of answers*. Start with a question that calls for a simple *yes* answer, and elicit a variety of answers.

Example:

Does it snow in the winter in Virginia?

Yes.
Yes, it snows (*or*: does snow) in the winter in Virginia.
It always snows (*or*: does snow) in the winter in Virginia.
It's true (*or*: a fact) that it snows in the winter in Virginia.

Once more, accept any valid answer and praise the students for their ingenuity.

Then go on to the questions that call for obvious *no*-type answers. Move subsequently to questions that have no clearcut *yes*-or-*no* answer.

Example:

Will we go to the planet Mars someday?

Maybe.
We will go to (the planet) Mars someday.
Maybe we will go to (the planet) Mars someday.
Perhaps we will, and perhaps we won't.
It's possible that we will go to (the planet) Mars someday.

Depending on the maturity of the class, encourage complete sentences rather than one-word answers. Help the class to see that using complete sentences makes it possible for us to give *a greater variety of answers*, and hence more interesting answers.

All through this step, remind the students to become aware of the change in the end-pitch as they go from reading aloud the original question (the "asking-sentence") to reading aloud their diversified answers (the "telling-sentences").

8. Again depending on the maturity of the class, review the various questions and answers that the students themselves have constructed, and help the students to discover that inversion of subject and verb (or part of the verb), or even high end-pitch by itself, is the specific means by which we can turn any question into possible yes-no-maybe answers for it.

9. Whether or not the class is able to take step 8, you might now reinforce the technique with Sentence Synthesis (p.186). Give the students lists of words such as you might offer them if they were going to put together sentences, but also including forms of the verb to do. Have them construct simple yes-no-maybe questions from these. (Then have them try to give the various possible answers for their own questions, utilizing as many of these same words as possible.)

10. Go on to questions in which a specific kind of interrogative word (who? what? when? where?, etc.) is a signal that a particular kind of information is lacking or ambiguous in the sentence from which the question has been formed. Use the following steps to elicit from the students the connection between each kind of interrogative word and the specific word or word-group that is in doubt. But use it also as a means of reinforcing the idea that every sentence contains two basic elements: subject and predicate (verb phrase and optional complement); and that no matter how much or in what ways we expand each of these parts, they are still vitally necessary if the sentence is to be meaningful.

    Begin by selecting a short, simple sentence of immediate interest to the students, putting it on the board, and having it read aloud.

    Example:

    The pupils traveled to City Hall.

    Erase the subject (The pupils) and put a slot there instead, as in Slotting--Noun Phrases (see p.42). Tell the class: "Suppose we didn't know what word ought to go here. What kinds of questions might we ask someone to help us to put an answer here?" Try to elicit a variety of responses.

    Examples:

    Who traveled to City Hall?
    Who was it that traveled to City Hall?
    The travelers to City Hall were who?
    Who were the people (ones, individuals, etc.) that traveled to City Hall?

    Write each valid answer on the board, and have it approved by the rest of the class and read aloud. (Insist on the question-mark, but do not insist on high end-pitch. As is pointed out in the Linguistic Explanation, this type of question does not usually have sustained high end-pitch.) To help the students decide whether or not their

THE INTERROGATIVE TRANSFORMATION (*cont'd*)

responses are valid, ask them to apply an equivalence test: The *answers* to each of the questions they are framing should be, or should contain, the same word or group of words: in this case, *the pupils*. Praise the class for its versatility and careful attention to directions.

11. Build up a cluster of modifiers around the headword of the noun phrase. As the first step, you might put an attributive noun into the sentence.

Example:

The *seventh-grade* pupils traveled to City Hall.

Replace the attributive noun with a slot and repeat the procedure in the step above. Elicit a variety of responses.

Example:

Which pupils traveled to City Hall?
What kind of pupils traveled to City Hall?
The pupils from where traveled to City Hall?

Apply the equivalence test as above: all the possible answers to the students' questions should be, or should contain, the attributive noun (in this case, *seventh-grade*).

12. Now, however--and this is important--replace the *whole subject* by a slot, and repeat step 10 above. But this time, in applying the equivalence test, help them to discover that the *complete* answer is now (or contains now) the attributive noun as well as the head-word: in this case, *seventh-grade*, as well as *pupils*; and that it tells us more and is more interesting. (You might refer them back to step 11 above, and help them to see that in supplying the answer, they are answering *two* questions at once: *who* went to City Hall, and *what kind of* or *which* pupils they were.)

13. Depending upon the maturity of the class, gradually expand the noun phrase further and go through the same process again (steps 10 - 12).

Include an adjective in the noun phrase, for instance.

Example:

The *happy* seventh-grade pupils traveled to City Hall.

How did the seventh-grade pupils who traveled to City Hall feel?
What kind of seventh-grade pupils traveled to City Hall?
The seventh-grade pupils who traveled to City Hall were what?

THE INTERROGATIVE TRANSFORMATION (cont'd)

You might include a verbal adjective also.

Example:

The happy, smiling seventh-grade pupils traveled to City Hall.

What were the happy seventh-grade pupils who traveled to City Hall doing?
When the happy seventh-grade pupils traveled to City Hall, what were they doing?
What kind of happy seventh-grade pupils traveled to City Hall?

Or move the adjective (especially if it is a verbal adjective) to just before or after the noun phrase, to elicit similar responses.

Example:

Smiling, the happy seventh-grade pupils traveled to City Hall.
The happy seventh-grade pupils, *smiling*, traveled to City Hall.

You might add a quantifier to the noun phrase, also.

Example:

The *fifteen* happy seventh-grade pupils, smiling, traveled to City Hall.

How many happy, smiling seventh-grade pupils traveled to City Hall?

Or you might replace the article with a demonstrative word.

Example:

Those fifteen happy, smiling seventh-grade pupils traveled to City Hall.

Which fifteen happy, smiling seventh-grade pupils traveled to City Hall?

Then, if possible, replace it with a possessive word or phrase.

Example:

Miss Smith's fifteen happy, smiling seventh-grade pupils traveled to City Hall.

Whose fifteen happy, smiling seventh-grade pupils traveled to City Hall?

Now place modifiers of various kinds after the noun headword. Put a prepositional phrase there, for example.

Example:

Miss Smith's fifteen happy, smiling seventh-grade pupils from the Roosevelt School traveled to City Hall.

Where did Miss Smith's fifteen happy, smiling seventh-grade pupils who traveled to City Hall come from?

Into the same sentence--or a different one if the first sentence is becoming too cumbersome--place an adjective clause, restrictive or non-restrictive, after the subject noun, or a verbal phrase with complements or modifiers of its own.

Examples:

John's three parakeets, which are kept in a cage, are colorful.

How would you describe John's three colorful parakeets?
What is true about John's three colorful parakeets?

Washington's few brave soldiers, carrying muskets, crossed the Delaware.

What did Washington's few brave soldiers do as they crossed the Delaware?
As Washington's few brave soldiers crossed the Delaware, what were they doing?

Try also to place an appositive phrase after the headword of the subject noun-phrase.

Example:

The courageous Cortez, an adventurer from Spain, conquered Mexico.

The courageous Cortez, who conquered Mexico, was what?
What would you call the courageous Cortez who conquered Mexico?

Accept any answers that are valid, but continue at each step to help the student to discover that the whole subject, with all its parts and additions, still answers the question Who? or What? about the sentence --and point out that this is why we call it the whole (or complete) subject.

Help the class to discover that Who? applies to human (or at least animate) subjects, and What? to inanimate ones. Then start to teach (if you have not already done so) the distinction between who and whom. Have the students slot for personal pronouns that will also fill the expanding subject slot. Help them to see that who occurs where he, she, we, or they --the nominative case forms-- may also fit.

Example:

The courageous Cortez, an adventurer from Spain, conquered Mexico.
He conquered Mexico.

Who conquered Mexico?

14. Apply similar procedures to the verb phrase in sentences of interest. Start with an unmodified verb phrase in which the main verb is intransitive.

Example:

The sailors were cruising.

What were the sailors doing?
The sailors were doing what?

Then, as with the nouns and adjectives above, gradually add modifiers: adverbs first, then adverbial phrases, and finally adverbial clauses. These can usually be placed either close to the verb phrase itself, or at the very front or end of the sentence. (See Movability, p. 134) Choose different kinds of adverbials, so as to generate all the kinds of questions that adverbials can answer. You might also include intensifiers to modify some of the adverbs.

Example:

The sailors were cruising slowly.

How were the sailors cruising?
The sailors were cruising in what manner?

In the morning, the sailors were cruising slowly.

When were the sailors cruising?
The sailors were slowly cruising at what time?

The sailors were cruising slowly in the morning in order to conserve fuel.

Why were the sailors cruising slowly in the morning?
For what reason were the sailors slowly cruising in the morning?

The sailors were cruising slowly in the morning, where the Gulf Stream widens out into the North Atlantic, in order to conserve fuel.

Where were the sailors cruising slowly in the morning in order to conserve fuel?

The sailors were cruising very slowly in the morning, where the Gulf Stream widens out into the North Atlantic, in order to conserve fuel.

How slowly were the sailors cruising in the morning?

In each case, show that the verb phrase *plus its modifiers* continues to generate the same questions as the verb phrase *alone* did, and that the modifiers answer other questions as well and make the sentence much more interesting. Continue, also, to praise the students for their perception and versatility in framing questions.

15. When the students have become reasonably proficient at all the above steps, go on to sentences containing *complements*: predicate adjectives (alone, then preceded by intensifiers), or various kinds of noun-phrases. Have the students slot for the predicate adjectives alone (*What kind of*? *Which one*?), the intensifiers (*How*? *How much*?), and then adjectives and intensifiers together (*What kind of*? *Which one*?) as whole complements.

Example:

The victorious football players were *delighted*.

The victorious football players were what?
How did the victorious football players feel?

The victorious football players were *quite* delighted.

How delighted were the victorious football players?

The victorious football players were *quite delighted*.

The victorious football players were what?
How did the victorious football players feel?

In the case of the noun-phrase complements, have the students expand these, slotting for specific modifiers and also for the whole complements, much as was done for complete subjects in steps 10 - 13 above.

Extend your teaching of the *who-whom* rule by helping the class to discover that *whom* fits into the same slot (for a human or at least animate complement) as does *him*, *her*, *us*, or *them*.

Example:

The pioneer boy saw *many fierce Plains Indians, painted for war*.
The pioneer boy saw *them*.
The pioneer boy saw *whom*?

Whom did the pioneer boy see?

16. Now, as a final step, have the class slot for the *verb phrase alone*, and then for the *verb phrase plus all its modifiers and whole complements*; that is, for what might be termed "simple predicate" and "complete predcate," respectively. Help them to discover that the questions resulting from the slotting--*What is the subject doing*? *What is true about the*

whole subject? What does the rest of the sentence say about the subject? -- are the same in both instances, and in fact identify the predicate part of the sentence for the reader. But help them to discover also that the *simple* predicate, the verb phrase alone, is not as informative or interesting as the complete predicate, and may in fact lack necessary information.

Example:

The "Rock" group *sang*.

What did the "Rock" group do?

The "Rock" group *sang several exciting new numbers to a large, enthusiastic crowd of teen-agers at the high school the other night, to raise money for a college scholarship in the former principal's name*.

What did the "Rock" group do?

17. In the intermediate grades and above, extend step 8 by utilizing steps 9 - 16 to help students discover inductively the rules about end-pitch for the *Wh*--? type of question; subject-verb inversion in framing this type of question; and the connection between specific interrogative words and the specific kinds of information being sought. See the Linguistic Explanation again.

18. Use this technique, also, to help the students to work towards an important insight: that whenever we write (or speak), we must try to *anticipate* possible questions that our audience may ask, and answer these in advance, either in the same sentence or in other sentences close by.

Reinforce this insight whenever the students write substantial paragraphs. That is, have them write down as many important questions about their topics as they can think of, while they are still outlining the compositions, and then answer these questions in their first drafts. (See p.196). Encourage them also to place questions into their compositions on occasion--as openings of paragraphs, for example--and then proceed to answer them. This procedure can also serve to capture the attention of readers immediately, if the questions are imaginative and related to readers' interests.

Examples:

What will the world look like in the year 3000?
Where do most recent immigrants to the U.S. come from?
Is it really necessary for man to conquer outer space?

19. Also, when students produce incomplete sentences in their writing, asking what question (or questions) the fragment answers may be helpful in getting a student to perceive his error.

Most "fragments" are really detached modifiers (phrases or clauses) of some part of the preceding sentence. Asking the student, or other students, what question the fragment answers about what other word or words in the preceding sentence may help him to discover that the fragment really is a part of the other sentence and can be readily attached to it. (Intonational cues may also be helpful when the fragment is read aloud. See p.19.)

Examples:

The Pilgrims sailed across the ocean. Because they wanted to worship in their own way. (Why did the Pilgrims sail across the ocean?)

I went to see a new movie last night. With several of my friends. (Whom did I go to see the new movie with, last night?)

General Washington crossed the Delaware at midnight. Standing up in the boat. (What was General Washington doing while he crossed the Delaware at midnight?)

Suggested Checklist Directions (Reword as needed)

Can I make my composition more interesting by including some asking (interrogative) sentences where they will make my readers think hard about what I am saying?

Can I make my asking (interrogative) sentences interesting to my readers by writing them in different ways (using different asking-words, moving parts of my sentence around)?

Have I placed a question mark after every sentence that asks my readers some kind of question? Have I read each of my sentences aloud, trying to keep my voice raised high at the end, as one way of helping to find the sentences that need question marks?

Does every one of the asking (interrogative) words I am using tell my readers just what kinds of answers I want? Am I using who when my answer could be (or become) he, she, we, or they, and whom when it could be (or become) him, her, us, or them?

In planning my compositions (and proofreading the first draft), have I thought of all the important questions that my readers may want answers for? Have I included the answers in the right places in my compositions, as words, phrases, clauses, or whole sentences or paragraphs?

THE IMPERATIVE TRANSFORMATION

The generation of sentences in the imperative mood. Command or request-type sentences are constructed in a variety of possible ways to suit various purposes. (Linguistic explanation and additional examples on p.264)

Procedure

1. From some language activity of interest to the students, select a sentence involving a proposal or suggestion of some sort. Have it written on the board and read aloud.

2. Then ask: "What else can we do (to the toys today)?" Open a slot in the sentence where the verb is, write down each answer as the students submit it, and have the whole new sentence read aloud as in other slotting techniques. Elicit as many verbs as possible.

3. Do the same with a number of other meaningful sentences beginning with let's. As the students become familiar with the technique, ask them: What does it mean when we start a sentence with let's? Help them to discover that when we use let's, we are uttering a request or command that affects the speaker as well as the person spoken to. (You might wish to point out that let's is a contraction for let us - the way people say it, usually - and that let us has the same meaning as let's.)

4. Now ask how the sentences the students have created could be changed (by adding or taking away any of the words) into a command or request that affects only the person(s) being spoken to. Help the students to discover the form Make some toys today. In the process, accept any alternative expressions that have the same effect.

Recommended for:

- Varied, abundant language
- Vivid, concrete, sensory language
- Variation in sentence-types (Imperative, Declarative, Interrogative)
- Variation in mood (mode)
- Use of appropriate end punctuation

Examples

Let's make a picture today.

Let's_____a picture today.
draw
paint
color

Please draw a picture today.

Will you please paint a picture today.

Boys and girls, paint a picture today.

Please paint a picture today, won't you?

Kindly draw a picture today, boys and girls.

Say, won't you please paint a picture today!

I am telling you to draw a picture today, class.

I am asking that you all paint a picture today, boys and girls.

May I ask, boys and girls, that you all paint a picture today.

Etc.

Illustrative Curriculum Correlations

Physical Education - Intermediate Grades

Original sentence:

Don't throw the bat after hitting the ball.

Slotting for the verb:

Don't _____the bat after hitting the ball.
toss
sling
fling
throw

Changing to an alternative form of command or request:

Let's not toss the bat after hitting the ball.
Please do not fling the bat after hitting the ball.

Reverse procedure:
Imperative sentence:

Hold on to your bat.

Changed into a declarative sentence:

The boy is holding on to his bat.

5. Repeat the process for other meaningful sentences until the students have become used to performing the transformation easily and quickly. Encourage them to feel satisfaction in being able to create an entirely different sentence with a few quick operations. Help them to appreciate the differences in tone which the various answers convey; begin a discussion about the kinds of occasions on which one or another of the sentences offered might be most appropriate.

6. To reinforce this technique, you might now reverse the procedure. Start with a meaningful sentence that is already imperative, and have the students each add a subject to it, and helping verbs and endings on the main verb, to make it a declarative sentence. Repeat this step with other meaningful sentences.

7. Reinforce all verbs elicited in these steps in the manner suggested for slotting techniques generally. (See pp. 46, 186, 190.)

8. In the intermediate grades and above, when the students are thoroughly familiar with the above procedures, try to elicit from them understandings as to (a) the difference in purpose between an imperative sentence and the declarative one from which it is generated; and (b) the formal structure of both kinds of sentences with regard to treatment of the subject and helping verbs, the endings on the verb, etc.--what both kinds of sentences look like.

9. In the upper grades, show the students how requests or commands are sometimes implied in what people are saying. For example, a television commercial that tells us, simply, that "Surf brushes best," or a visitor murmuring to her hostess in a living room, "My, it's so warm in here with the windows closed," or a newspaper article proving that smoking causes lung cancer--all of these imply a command or request. Have the students make up, or look for real examples of, such implied commands or requests. Have the class decide just what it is that is implied and how we know this from the context.

Examples:

Consult the encyclopedia for the history of your favorite sport.

I will consult the encyclopedia for information about my favorite sport.

John and Mary are consulting the encyclopedia for information about their favorite sport.

We have consulted the encyclopedia for information about our favorite sport.
Etc.

Air pollution is hurting our cities: Clean up the air in our cities.

Many Americans still live in substandard housing: Give all Americans proper housing.

Why must so many people die in traffic accidents each year?: Reduce the number of deaths in traffic accidents each year.

Illustrative Curriculum Correlations

Music

Original sentence:

Complete the song.

Slotting for the verb:

______the song.
Finish
Record
Hum

Changing to alternative form of command or request:

Please finish the song.

Won't you finish the song?

Reverse procedure:
Start with an imperative sentence:

Check your scores for the correct notes.

Changing to declarative sentences:

The musicians are checking their scores for the correct notes.

The players checked their scores for the correct notes.

10. At all grade levels, encourage the students to include command- or request-type sentences in their writing occasionally, as a means of directing the reader's attention to an important topic or process being described; and to vary the form of such sentences in order to convey the desired tone. Help the class to see that such sentences are especially effective as introductions or conclusions.

Suggested Checklist Directions (Reword as needed)

Can I give my readers some important ideas to think about (or make my compositions more interesting) by including some(imperative)sentences that tell my readers what to do?

Can I write such sentences in many different ways, to show my readers exactly how I feel or how I want them to feel?

Examples

Imagine what America would be like today if we had lost World War II!

Let's all work together to eliminate functional illiteracy.

Won't you help those citizens who cannot help themselves?

The next time you're driving down West Street, take a look at the new stores springing up.

Illustrative Curriculum Correlations

Science

Original sentence:

We shall complete the experiment.

Slotting for the verb:

We shall __________ the experiment.
    perform
    accomplish
    do

Changing to alternative forms of a command or request:

Kindly do the experiment.

Please accomplish the experiment.

Students, will you perform the experiment?

THE EXCLAMATORY SENTENCE

The generation of declarative, imperative, and interrogative sentences as exclamatory sentences. Exclamatory sentences are constructed in a variety of possible ways to express strong feelings. (Linguistic explanation and further examples on p.269)

Recommended for:
Use of appropriate end-punctuation
Variation in sentence-types

Procedure

1. From some language activity of interest to the students, select a short declarative sentence. Place it on the board and have it read aloud in a normal voice.

   Example:

   Easter is coming soon.

2. Ask the class: "Suppose we were very excited about the fact that Easter is coming soon. How would we say the sentence?" Help them, as the sentence is read aloud again by the students or yourself, to note that at least one word (Easter, but perhaps soon) is now being said distinctly louder than before, and perhaps with a higher "note" (as in music).

3. Ask the students: "How can we show in writing that we are now excited about the fact that Easter is coming?" Elicit the answer, preferably, from the students; but if necessary, supply it yourself: the exclamation-mark. Point out that the exclamation-mark goes up high--much higher than a period--and that our voices do the same, somewhere in the sentence, when we say the sentence aloud.

4. Ask the students whether they can add just one word or two to the sentence to help show that they are excited about the fact that Easter is coming. Ask them how they (or characters with which they are familiar in stories or on TV) express excitement. Help them to come up with a variety of expressions. Add these, one at a time, and then read each answer aloud.

   Help them to notice that the new words, too, may sound louder and higher than usual; and that in any case, at least one word in each sentence does sound unusually loud and high. Do not encourage them, however--at least at first--to read the sentences faster than usual, as they may be tempted to do. Simply point out that an excited person may want to read or speak faster; and that this greater speed, too, is a sign that he is excited about something he is saying.

5. Elicit a variety of answers, and have the students express their preferences. Praise them for their ingenuity. Use this opportunity, as

THE EXCLAMATORY SENTENCE (cont'd)

in so many other techniques, to point out that we can often say the same thing in many different ways, and that such variety helps to make what we say more pleasant for both the writer and the reader.

Examples:

Say, Easter is coming soon!
Oh, Easter is really coming soon!
Easter is coming soon, isn't it!

6. Go back to the original sentence and ask why it took a period instead of an exclamation mark. Have it read aloud again as a normal, non-exclamatory sentence. Help the students to realize for themselves that the sentence can be either an exclamatory or a non-exclamatory sentence (and punctuated accordingly)--that what makes the difference is the feeling which the speaker or writer is trying to convey. Have the students try to identify and name the feeling, and accept any answer that makes sense.

   You might also want to start a discussion as to why the fact that Easter is coming--or whatever the specific sentence you have chosen conveys--should evoke such feeling. Such a discussion might be particularly helpful if the sentence chosen for step 1, above, came from an interesting subject-matter area.

   Examples:

   The Constitution has been ratified!
   The Indians are on the warpath again!
   Rip Van Winkle is still alive after all these years!
   The rhinoceros is an ugly animal!
   We are taking a spaceship to the planet Mars!

7. Gradually repeat these steps in a variety of subject-matter areas, at a pace attuned to the maturity of the class. Take in as many of the Kernel Sentences (see p. 256) as possible. Use sentences with expletive openings (see p. 261) and sentences showing inverted order (see p. 259), as well as the ordinary kinds of declarative sentences. By repetition in a variety of contexts and with a variety of declarative sentence-types, help the students to come to the understanding that any declarative sentence may be made exclamatory if it expresses strong feeling. Also be sure to choose interesting sentences that show many different kinds of strong feelings, positive kinds as well as negative kinds.

8. As the students become proficient at this technique, have them consider the question of which specific parts of the sentences are especially responsible for the strong feeling. Either select new but meaningful and interesting sentences for this part of the technique, or else work with sentences that have already been used for the steps above. For example, if a sentence employed previously was Look, the redcoats are coming! or We are going to visit the Science Museum next week!, you

might ask the class to tell you just what is exciting about the redcoats or about the Science Museum. Help the class to come up with a variety of possible answers. Ask the students, for instance: "Is it what the redcoats look like? Or what they are carrying? Or how they are coming? ...What will we find at the Science Museum that we will enjoy? What will we see there, or hear there, or do there?"

If necessary, have the students expand each of the original sentences somewhat, as in Expansion by Modification (p.112), so that the sentences will include the specific items that they find exciting.

Examples:

Look, the redcoats are coming with long muskets to arrest the colonists!
We are going to visit the Science Museum next week to see the skeletons of gigantic dinosaurs that once roamed all over North America!

Or else have the students list the exciting items that the sentence evokes--as if they were preparing to outline a short paragraph developing the original sentence (see pp. 239-240).

Whichever method you and the students employ, ask the class subsequently to create new sentences in which they show that they are excited about particular items or ideas in the expanded sentences or on their lists. Encourage the students, as above, to produce a variety of possible sentences--more than one way of expressing their excitement over each item. Tell the students that they can add to each new sentence here a word or two that carries excitement, and that they can turn the sentence around a bit if they want to.

Examples:

My goodness, what long muskets the redcoats are carrying!
Oh, the redcoats are carrying such long muskets!
How fast the redcoats are marching!
The redcoats are certainly marching fast!
John Hancock is surely in trouble!
Gosh, poor John Hancock is in a lot of danger!
Wow, the Science Museum surely has some wonderful exhibits!
You can see such fascinating early automobiles at the Science Museum!
How many early automobiles and aircraft we will be able to see!

Praise the students for their creativity, and have them declare their preferences among the answers given. Ask the students what specific emotions their new sentences seem to express. As above, use this opportunity to explain the values of variety.

THE EXCLAMATORY SENTENCE (cont'd)

9. If the students are in the mood to do so (as is likely to be the case), have them continue the exercise with further sentences of their own devising that develop, in turn, the ones produced above. They could, for instance, go on to explain why John Hancock is in "a lot of danger," or what is meant by "such fascinating automobiles" at the Science Museum. In the process, during which they would also be receiving practice in paragraph writing, they would be alternating between declarative exclamatory sentences of the first type above (steps 1-7), and those of the second type (step 8).

   But, as they write these paragraphs, ask them to consider whether all the new sentences they write now are as exciting as the ones they have previously written. Thus, a developmental sentence like John Hancock is wanted by the British because they believe he is a rebel leader or Many of these early automobiles were powered by steam or electricity is an ordinary declarative sentence that is not apt to be charged with strong feeling. Help the students to discover that the average paragraph which they compose is a mixture of exclamatory and non-exclamatory sentences--and the end-punctuation must show this. (After all, we can't be excited all the time!) Each student as the writer, must decide which of his sentences are exclamatory, and punctuate them accordingly. When he reads his sentences aloud, also, he must show which of them are exclamatory. Aid the students, all through this exercise, to become sensitive to the sounds of each other's voices as both exclamatory and non-exclamatory sentences are read aloud; to express and hear the higher pitch and stronger stress on the important parts of the exclamatory sentences, as mentioned above. (See p269.)

10. Go on to imperative sentences that are made exclamatory. Once again, either start with a brand-new sentence--a meaningful, interesting imperative sentence which conveys strong feeling--or else develop further the sentences already utilized in the steps immediately above. For instance, if you choose the latter alternative, you might ask the students: "What would you tell the colonists to do, now that you are excited because the British are coming for John Hancock? Let's give them directions."

    Examples:

    Quick, go tell the farmers to come to the rescue!
    Let's notify the Minutemen at once!
    Say, we'd better call out the whole countryside!

    Once again, aim for a variety of answers, encourage the students to make their sentences as dramatic as possible by adding any special exclamatory words to them (such as those they have already come up with collectively, but any others they can think of in addition), and praise them for their imaginativeness.

THE EXCLAMATORY SENTENCE (cont'd)

You might then have the class build a paragraph around such sentences--a paragraph, for instance, explaining in further detail what the "farmers" or "Minutemen" or "countryside" should *do*: what, when, where, how, and why. Again, let the students decide which of the additional imperative sentences, and declarative sentences, in this paragraph continue to show excitement and which do not.

11. Give the students frequent practice, in different but equally interesting contexts, with both exclamatory and non-exclamatory declarative and imperative sentences. Accept "abbreviated" exclamatory sentences like *What long muskets!* or *Such fascinating inventions!* at first, but gradually encourage the students to "finish" these sentences, to make them longer, and hence more interesting. (It should be easier for you to do this if the other students are simultaneously producing longer, complete exclamatory sentences, and if the connected-paragraph approach suggested here is used.)

During this practice, be on the lookout for exclamatory sentences, contributed by the students, which look like questions but are not.

Examples:

Say, aren't the Redcoats marching fast!
We'll be able to see such amazing exhibits at the Science Museum,
  won't we!
Wow, won't we see wonderful old inventions at the Science Museum!

Ask the students why it seems more "natural" for them to put exclamation marks after such sentences instead of question marks. (Your query should be more meaningful if the class has already had some experience with the Interrogative Transformation. See p.162.) Help the students to discover the answer for themselves through the way such a sentence *sounds* when it is read aloud. If it is a genuine question, taking a question mark at the end, pitch and stress will not be as emphatic as in an exclamation, but pitch will rise and stay up at the end of the sentence in most cases. Another difference, which mature students should be able to detect, has to do with the *purpose* of the sentence. If *Say, aren't the Redcoats marching fast* is intended as a question, then the person uttering it does not know the answer already; he is *seeking* the answer. If the sentence is an exclamation, then both the person uttering it and the person who hears it already know that the Redcoats are marching fast; no response is actually necessary. If the person hearing chooses to say something like "Yes!" or "They certainly are!", he is not so much supplying wanted information as acknowledging that he *agrees* with the speaker about what the speaker already knows.

To show the students how a *bona fide* question may also have an exclamatory quality at times, choose a meaningful, interesting question that expresses a feeling of incredulity on the speaker's or writer's part. Like the other kinds of exclamatory sentences above, the interrogative sentence may come out of a separate language activity altogether, or it may be worked into the kinds of exercises described above. For instance, with the latter option you might ask the class: "Suppose someone found it very hard to believe that the Redcoats were coming, or that we were going to the Science Museum. What might he say to be convinced that it was true?"

Again work for a variety of possible answers.

Examples:

Is it really true that the Redcoats are coming?
Say, are you sure that we are going to the Science Museum?
Gosh, are we actually going to visit the Science Museum?

Praise the students for their creativity again. Ask them to explain why these sentences are both exclamations and questions. For cues, let them listen, as such sentences are read aloud, and note the very strong stress and high pitch going onto one or more words in the sentences, as in other kinds of exclamations. Remind them, too, that we can add exclamatory words like Say, Gosh, etc., as well as emphatic adverbs like really, actually, etc., to such sentences, as in other types of exclamatory sentences. But have them compare these bona-fide questions to the apparent questions above in terms of purpose: the bona-fide questions, they should be helped to find out for themselves, require an answer--and urgently, to reassure the person asking them. Explain to the class (or, better, have the students tell you) that since the person asking an exclamatory question is in urgent need of an answer, we must put a question mark on the sentence.

Discourage the students firmly from any attempt to put both an exclamation mark and a question mark after an exclamatory question. If you wish, though, allow them to underscore the strongly emphasized adverbs, to help show that the question is exclamatory. But have the class explain why they are being allowed to do so. Use this situation to give the students an inductive lesson in one purpose of underscoring (italicization).

12. Reinforce this technique by Sentence Synthesis (p.186). Include on the lists of words, phrases, and clauses the kinds of emphatic adverbs and exclamatory words which the students have contributed. Have the students come up with as many different exclamatory sentences as possible--declarative, imperative, and interrogative--all properly end-punctuated. Or, as above, have them build a whole paragraph around each sentence they devise, in which they add developmental sentences that represent a mixture of exclamatory and non-exclamatory sentences.

Also, encourage the students to include an occasional exclamatory sentence in the paragraphs which they are writing in the various subject-matter areas. Have each student stand ready to tell what kind of strong feeling such a sentence is supposed to convey to his readers.

13. Refer the students to exclamatory sentences that they come across in their regular reading matter. Have the students decide what kind of strong feeling is suggested by the exclamation mark and/or underlined words in these sentences, after they have read such sentences aloud with due attention to the unusually strong stress and high pitch.

14. In the upper-elementary grades and above, use this technique to teach the theory of the exclamatory sentence, as given in the Linguistic Explanation.

Suggested Checklist Directions (Reword as needed)

Can I make my paper more interesting to my readers by including some (exclamatory) sentences that show my strong feelings?

Can I make such sentences out of commanding (ordering, imperative) sentences and asking (interrogative) sentences, as well as out of telling (declarative) sentences?

Can I do this at places in my composition which I consider very important or exciting?

SENTENCE SYNTHESIS

The formulation of complete sentences from a series of words and/or groups of words (phrases or clauses). The student creates sentences with a variety of words from his sight and/or oral vocabulary. (Linguistic explanation and further examples on p.255)

Procedure

1. Begin with a short series of words which have come out of a language activity of interest to the class. These might be new vocabulary words which the students supplied in a Slotting or Expansion exercise; or words that need reinforcement for correct spelling; or key technical words in a subject-matter area; or new words encountered in oral or reading activities. Have them put on the board and read aloud.

2. Ask the students to try to build a sentence out of all of these words. Tell them that they can move or change words around in any way they like, and that they should add whatever word-endings and other words they feel are necessary to fill out the sentence.

3. Write the individual answers on the board as the students volunteer them, and have them read aloud. Let the students try to judge, from the sound of each answer, whether each sentence offered is complete or whether it has to be changed in some way to make it complete (by rearranging it, for example, or by adding something).

4. Ask the students to try to build a variety of different sentences out of the same original words, once they have mastered step 3. Encourage them, again, to move the words around, and to add new words and word-endings. Try to have them construct questions, exclamations, and commands, as well as simple statements.

Recommended for

- Use of appropriate punctuation
- Use of new vocabulary words elicited in oral or writing activities, or taught in spelling or reading activities
- Use of complete sentences
- Ample and varied use of modifiers
- Variation in sentence-types
- Correct spelling

Examples

bear weather often see many

In summer weather, we often can see many bears at the zoo.

People often came to see the cave where many bears were hibernating during the cold weather.

The large brown bear often saw many other animals as he hunted for water in dry weather.

We often see many ferocious bears in warm weather at the zoo!

Many children may like to see bears often when the weather is nice.

How many bears would you like to see if you went to the park often in spring weather?

Go to see bears often in warm weather and take many friends with you.

Illustrative Curriculum Correlations

This technique is feasible in the primary grades (where it can be helpful in promoting sight vocabulary) if it is carried out slowly and carefully--beginning with one or two words at a time.

Story-Writing

Words: FMBA Blue, PAL, Little League Baseball, trophy, play-off, standing, tie, place

Story (also incorporating study of punctuation):

Tom asked, "What do you think will be the standing in Little League Baseball?"

George answered, "I think the FMBA Blue will come in first with no ties."

"I think PAL will be tied with FMBA Blue," said Tom.

"Then FMBA Blue will have a play-off with PAL," replied George.

"Who won the trophy last year?" asked Tom.

"We did!" exclaimed George.

Letter Writing

Each child can be encouraged to compose his own letter. This step offers a transition from the group letter to the individual letter.

Words: would like to go, the fifth grade, with your permission, the City Museum, next Friday

5. As the students master steps 4 and 5, gradually try to increase the number of words in the original series. Introduce phrases and clauses into the original series, along with individual words.

   Encourage the students to combine the original words, phrases, and **clauses** into more than one sentence. Have them create short paragraphs, short compositions. Or encourage them to use the sentences they have constructed as topic or starter sentences for paragraphs or whole compositions. Or ask the students to perform other techniques upon these sentences: Slotting, Expansion, Movability, Embedding, or whatever other techniques they may need to learn. Only in the primary grades, or with the slowest writers in the intermediate and upper grades, should the technique begin and end with the creation of a sentence or sentences out of the original list of words, phrases, etc.

6. At all stages in this technique, encourage the students to be pleased with their own imaginativeness in developing interesting sentences, paragraphs, and compositions.

Suggested Checklist Directions (Reword as needed)

Can I make my composition more interesting by using some of the new words I have learned in reading, spelling, literature, etc.?

Can I make my composition more interesting if I use (or add) some asking (interrogative), commanding (imperative), or exciting (exclamatory) sentences where I think they will fit best?

Examples

Words: grew very fast, many large cities, energetic and resourceful, man used his mind, planning and working together, natural resources

Paragraph:

Many large cities grew very fast because of their natural resources and because man used his mind. Being energetic and resourceful, the people, by planning and working together, were able to overcome their problems and make a living.

Illustrative Curriculum Correlations

Letter Writing (cont'd)

Body of Letter:

With your permission, the fifth grade would like to go to the City Museum next Friday. May we please be excused from school at 9 A.M.?

The fifth grade would like to go to the City Museum next Friday. May we have your permission to be excused from school on that day?

Literature

Words: shipwrecked, poor, because he had argued with the captain, sailor, came ashore, during storm, island, trunk, ax, gun, books

Sentence:

Carrying a trunk, an ax, a gun, and some books, a poor shipwrecked sailor came wearily ashore to a deserted tropical island in the Pacific Ocean during a terrible storm, marooned because he had argued stubbornly with the tyrannical ship's captain.

THE FRAMED PARAGRAPH

The generation of complete paragraphs by addition of student-selected vocabulary words to a paragraph frame. By doing a variety of slotting activities, sentence by sentence, the student creates a coherent, personalized paragraph which can serve him as a self-produced model. (Linguistic explanation: same as for Slotting techniques, beginning on p. 32, and Outlining, p. 195.)

Procedure

This technique is really one of extended slotting. Instead of slotting within one sentence at a time, however, the student is to fill in words within a whole paragraph, the framework for which (signal-words for phrases and clauses, and parts of sentences) is supplied by the teacher. This "framed paragraph" acts as a "bridge" between the kind or level of writing which the student is presently exhibiting, and a more sophisticated type of writing.

The technique is to be used with discretion--paced to the maturity of the students, and to their needs for greater structural variety and coherence in their writing.

1. In the context of some language activity of interest to the students, create a short topic sentence. Have it placed on the board and read aloud. Explain to the students that they are going to develop a meaningful paragraph out of this topic sentence, but by slotting in sentences that you will supply for them.

2. Place on the board, and have read aloud, a few additional sentences exhibiting some variety in length and structure, with the key vocabulary words left open as slots. Include adverbials (when, while, after, later, because, if, so that, etc.) and coordinating conjunctions (and, or, but, etc.) to help the students to build logical and chronological sequence into their individual paragraphs. Make certain, too, that all punctuation marks are clear to the class.

3. Have the students fill in these blanks, sentence by sentence, with individual words, parts of sentences, phrases, or clauses--whatever the students feel will fit into the slots naturally and produce a meaningful sequence of sentences. One possible resulting paragraph might be the example shown on the facing page.

Recommended for:

- Development of unified, coherent paragraph
- Distinct topic sentence (with varied placement)
- Relevant illustrative (supporting) sentences, in good sequence
- Avoidance of shifts in topic or point of view within paragraph
- Goodtransitional devices within paragraph
- Effective conclusion to paragraph

Examples

George Washington was a great leader.

When the____was_____,Washington______. Later, after____, he_____. Washington, a_____, was asked to__________ because_________.

George Washington was a great leader. When the Revolution was starting, Washington took command of the Continental Army. Later, after Yorktown, he made peace with England. Washington, a leader in peacetime also, was asked to serve as our first President because the whole nation respected and admired him.

Illustrative Curriculum Correlations

This technique is better suited to the upper intermediate and secondary grades than to the lower grades. It may be feasible for many very young writers, however, if the individual sentences and total paragraphs are kept fairlv short and if the paragraphs are developed gradually: first, one-sentence paragraphs; sometime later, two-sentence paragraphs; much later, three-sentence paragraphs; etc.

Social Studies

The____is an important community worker. He helps us by_____,_____, and_____. When we____,the________ is there to___________,

The policeman is an important community worker. He helps us by directing traffic, watching our homes, and crossing us at the corners. When we need him, the policeman is there to help us.

THE FRAMED PARAGRAPH (cont'd)

4. Have the various individual paragraphs read aloud and placed on the board. Ask the students to test their answers according to the criteria for a good paragraph that have previously been discussed in class--or use this occasion to develop such criteria inductively, helping the students to discover the criteria for themselves.

   To help the class to remember or arrive at these criteria, ask the students to try changing the *order* of the illustrative sentences and noting the over-all effect on the paragraph; help them to discover the importance of good sequence. Ask them, also, to try placing the topic sentence at the end instead of at the beginning, and to reword any other sentence accordingly; help them to discover that a paragraph may build up towards a topic sentence at the end (a summary statement, for instance, or an inductive generalization), just as it may develop by expansion or logical deduction from a topic sentence at the beginning.

   Finally, ask the students to delete the topic sentence from their paragraphs; help them to observe for themselves that the resulting paragraphs will, in most instances, lack central direction or purpose.

5. As the students become proficient at this technique, make the framed paragraphs longer. (Ultimately, and especially in the upper grades, work towards a *series* of such paragraphs.) Use more sentences--short ones as well as long ones. Include questions, passive-voice sentences, and conditional or subjunctive statements, as well as ordinary declarative sentences. Include a greater variety of structures--verbal phrases and appositives, for example, as well as dependent clauses and prepositional phrases. Include, too, a variety of conjunctive adverbs, such as those listed on the facing page. Vary the placements of movable structures and phrases: beginning, middle, and end of the sentences.

   In short, *include in the framed paragraphs the kinds of structures, phrases, placements, sentences, etc., that the students need to adopt*.

6. When the students can handle the technique with complete competence, have them slot for a key word or word-group in the *topic* sentence, and then go through the rest of the technique as above. (e.g. *Washington was a* ___________.)

Examples

When the Revolution was starting, George Washington took command of the Continental Army. Later, after Yorktown, he made peace with England. In peacetime, Washington was asked to serve as our first President because the whole nation respected and admired him. Washington was a great leader.

Frequently-used conjunctive adverbials:

Thus, therefore, however, in addition, besides, moreover, furthermore, for example (instance), consequently, of course, certainly, surely, in (as a matter of) fact, indeed, to be exact (specific, sure), instead, nevertheless, none the less, incidentally, also.

Illustrative Curriculum Correlations

Social Studies (cont'd)

When the Pilgrims sailed to America, they decided to settle at Plymouth. Because of the rocky, thin soil, they had to work hard. Later, during the spring, they decided to grow crops. To have a good harvest, they asked the Indians to help them. Finally they gathered the food and had the Thanksgiving feast.

Creative Writing

A very funny animal, the______, who lives in_____in the_____,has fun_____. When he_____, the______ ______and everyone_____. Then, after_____,his friends___________ _____ly because_________.

A very funny animal, the tlevesoor, who lives in the elevator shafts of a high-rise apartment in the city,has fun riding up and down on top of the elevator. When he shrieks, the elevator stops suddenly and everyone falls to one side. Then, after he stops shrieking, his friends laugh gaily because they know it is their friendly tlevesoor.

Literature (Model book-report form)

The lesson that(name of book)teaches about____is that______.In this novel, ______,a_____,is shown_____ing _______. On account of_____,he(she, it)must_____. The problem, however, is that_________. Finally, when_______,______succeeds (fails) by______________.

I approve(disapprove) of the ending of "________" because________. The only change I might want to make in the story is that______________________ so that_____________________.

7. At all stages of this technique, praise the students for their creativity. It is very important to encourage the students to feel that these paragraphs are essentially of their own devising, even though you have supplied the frameworks. Each student has, after all, made the paragraphs meaningful; and in the process he has been required to comprehend and use a variety of structures as well as his own vocabulary. Let him use these framed paragraphs, in subsequent writing, as "models" not just of paragraphs *per se*, but of rather sophisticated and varied kinds of paragraphs.

Suggested Checklist Directions (Reword as needed)

Am I using my Framed Paragraph as a model to help me to write a good paragraph: a distinct topic sentence, at beginning or end; sentences that come from or lead into the topic sentence; sentences that are in clear order for my readers, and which are held together by connecting words (adverbials, conjunctions)?

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION)

The development of a composition from key words and phrases (main ideas, significant details) which are the answers to questions relevant to the purpose of the composition. The student selects the questions, answers, and sequential organization for a variety of purposes: narration, description, or exposition, or combinations of these. (Linguistic explanation on p.307)

Recommended for:

Development of unified, coherent composition (introduction, body, conclusion, transitional devices)
Development of individual paragraph or series of related paragraphs (topic sentences, supportive sentences, transitional devices)
Avoidance of shifts in topic, purpose, or point of view

Procedure

Pace this technique carefully to the maturity of the students, but try to touch upon all of the major types of compositions: narrative, descriptive, and expository. First carry out the technique orally in its entirety, and then as a group writing activity for as long as is necessary. Finally, have the students apply it to their individual written compositions.

Narrative

1. Probably the easiest kind of composition for writers at any grade-level to outline is a chronological narrative--a "story." For demonstration purposes, choose an interesting group experience to write about: a field trip, or a play, film, TV program, or demonstration that the class has witnessed. (Examples: Our Trip to the Science Museum; The Magic Show in the Assembly Program; The Modern-Day Version of Hamlet; How an Automobile Is Constructed)

2. Now ask the class: "For whom (or: To whom) are we going to write this story?" Let the students agree on one audience: themselves, students in a higher or lower grade, parents, people in the community, etc. (The best kind of audience to start out with, in all likelihood, would be students of about the same grade-level or age.) Begin to impress upon the class the fact that whenever we write anything, we must keep in mind the individual or individuals who will read it. Elicit from the students themselves the reasons for this important rule: so that what we write will interest our readers, tell them what they will want or need to know, and be perfectly clear to them.

3. Now begin to impress upon the students the need to establish beforehand a purpose for everything they write, so that they willknow what to include and emphasize in their compositions.

   Ask the students: "What kind of writing are we going to do--are we going to tell a story, or tell what the Science Museum (or Hamlet, or the magic show, etc.) was like, or compare it to something else we have done (or seen), or try to persuade our readers to do (or see) it also, or just what?" Accept all responses, but help the students to realize

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

that in telling a story, they may also be able to accomplish some of the other purposes they have suggested. (In the lower grades, of course, telling a story is apt to be a very natural and enjoyable kind of writing activity, so that this step may be bypassed. However, a similar consideration may apply in the case of students at any grade-level who find writing, or at least organizing a composition, very difficult.)

4. Now ask the class: "In telling the story of our trip (or the program or demonstration, etc.), what do you think our readers will want to know about it? Let's think of some questions we might want to answer for them about our trip." Write down the questions which the class then gives you as short items at the side of the board, and underline or otherwise emphasize the interrogative word in each case.

Examples:

Where we went
Who went there
What we saw there
What we did there
What happened there
Why we went there
How we went there
What we ate at lunch-time

What kinds of exhibits there were
How many exhibits there were
How many students went on the trip
How we liked the Museum
Why we would want other students to go there too
How many floors there were in the Museum

Etc.

5. Praise the class for its contributions. Point out that the kinds of questions they have given you (as indicated by the interrogative words) are going to come up over and over again, in planning for all types of compositions. But point out too that some of these questions are more important than others, especially in respect to a composition that tells a story. Help the students to realize that What we did there or What happened there is the key question for this kind of composition: In answering it, we are also helping ourselves to answer most of the other questions.

6. Now ask the students to supply answers to the question What we did there or What happened there. List the answers on the board as they are supplied, alongside of the question.

Example:

What happened there? (What did we do there?)	We saw old cars. We worked a computer. They showed us a movie about the stars. We ate lunch in the cafeteria. Our guide lectured about the cave men. There were dinosaurs in the main hall. The bus taking us to the Museum was late. Etc.

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

Help the class to appreciate the need to organize these answers in terms of chronological sequences--as befits a story. Such a sequence is what readers expect, and need to have, if they are going to understand the story properly. To make such a sequence clear, encourage the class to rephrase the question as: What happened first? What happened next (second)? What happened next (third)?....What happened last? Organize these questions vertically on the left side of the board, and have the students place the appropriate answer alongside each question.

Example:

Questions	Answers
What happened first?	We got on the bus at the school.
What happened next (second)?	The bus took us to the Main Gate of the Museum.
What happened next (third)?	We saw a movie about the stars and planets.
What happened next (fourth)?	The guide gave us a lecture about early cavemen.
Etc.	Etc.
What happened last?	We arrived back at our school at six o'clock.

Praise the class for its careful recollection of the experience and for its good sense of time-sequence.

7. In the lower grades especially, where developing a sense of time-sequence is an important Language Arts goal in itself, simply take the sentences off the Answers column in the correct sequence, and help the class to select a title for the composition (Our Trip to the Science Museum). Have the students read both the outline and the composition aloud, to make certain that two versions correspond, and that both answer the basic question, What happened there?, in correct sequence. Allow the students to make any minor changes in the narration that they feel are important to them. Encourage them also--as they convert the items under Answers into the composition--to make liberal changes, additions, or deletions in the wording of these items so that the composition will read as interestingly as possible to the audience.

In the primary grades(beginning with experience stories), gradually introduce Slotting and/or Expansion techniques, followed by Movability and then, perhaps, Embedding, to make the composition read as interestingly as possible. (See the General Developmental Sequence, p. 10 .) In the intermediate grades and above, such techniques can of course continue to be taught for general developmental purposes--particularly with slow writers. But they can also be introduced as prescriptions for the specific needs that you diagnose periodically as the students gain practise in converting their outlines into compositions and then in making their compositions more informative and interesting.

Example:

Our Trip to the Science Museum

We started our trip to the Science Museum by waiting for the chartered bus at our school. It was twenty minutes late, and we were so impatient! The bus drove us to the Main Gate of the Museum, which has a big stone fountain in front of it, and gleaming steel sculptures of Greek gods. We went straight into the Planetarium, and saw a color movie about the stars and planets. The movie showed us what the universe must have looked like just after it was created. Then the guide conducted us into a tall hall with a diarama of a Stone Age landscape, and lectured us about the hard lives of the early cavemen.....At noon, we visited the cafeteria. Our teacher and the parents who had come along had brought lunch, but most of us had a difficult time choosing among the delicious sandwiches, soups, soda, and desserts! We were so hungry by then! At six o'clock we arrived back at the school, very tired but eager to go back to the Museum some other day, because it would take weeks to see every single exhibit there!

8. Repeat steps 6 and 7, with other interesting experiences as topics, until the students become proficient at organizing and utilizing the simple narrative outline. Especially, in the early grades, the development of a sense of time-sequence is an important goal in Reading as well as in Composition, and in a number of subject-matter areas. Have students use the narrative outline in Science, for example, when composing a laboratory report (Examples: How We Produced H_2O by Combining Hydrogen and Oxygen. How I Made a Thermocouple). In Social Studies, the narrative outline can help students to keep events in strict historical order (Examples: The Growth of Our City Since 1900. The Rise and Fall of Adolph Hitler). And in Reading or Literature (as is suggested by the reference above to the modern-day version of Hamlet), the narrative outline offers a framework for synopsizing a story, film, or play just as it was read or observed.

9. As students compare their finished compositions with their outlines, have them note how many of the other questions they originally specified (at step 4) have been answered: the Where's, What's, Who's, How's, etc. Some of these questions will have been answered merely in the relating of What happened?, just as you predicted at step 5). Others will have been answered during the application of the techniques--particularly Expansion and Slotting--to improve the first draft of the composition. As soon as this fact has become clear to

the class, suggest that it might be helpful if we answered these questions right *in the outline itself*, along with *What happened first?*, *What happened next?*, etc. By now, the class should be able to understand reasons for such a procedure: Planning a composition beforehand makes us think about what we are going to say, before we say it--and in what order. It prevents us from running out of ideas, or leaving out important ideas, or mixing up ideas, while we are writing a composition.

Now, when they are outlining subsequent narrative compositions, have the students set up a third vertical column for such answers. Help the students to find an appropriate heading for this new column, such as *Details* or *Description*. (The middle column can then be relabeled *Main Ideas* or *Important Ideas*. Let the students explain why!) Help the students to understand, too, why all of the various kinds of questions should be asked successively about each item in the Main Ideas column, rather than about the whole composition at once. (We want our planning to be as careful as possible, and the *Who?*, *What?*, *When?*, *Where?*, etc. may *change* as the story unfolds.)

Then begin to give the students practice, during their outlining activities in various subject-matter contexts, in writing brief answers for the questions *Who?*, *What?*, *When?*, *Where?*, *How?*, *Why?*, *How many (much)?*, *Which?*, and *What kind of?* in the Description column, unless some of these questions (especially *Who?* and *What?*) are already answered, for some particular event, in the Main Ideas column or are simply unanswerable or irrelevant. Do this gradually; especially in the lower grades, have the students answer just one or two of these questions at the start, whichever questions are easiest for the class or for particular writers.

Encourage "impressionistic" or "stream-of-consciousness" thinking or "brainstorming" to help students arrive at answers; and the use of words or phrases that the reader will be able to see, hear, feel, taste, smell, think about, remember. In upper-grade classes, help the class to discover why a reader would be dissatisfied by answers which were vague, too general, or judgmental.

And since by now the students have come to understand that an outline is only a tool, a means to an end, you might start to allow them to fill in the Main Ideas column, also, with words or brief phrases rather than complete sentences--just enough words per answer to allow the student to recognize what he meant when he takes his ideas off the outline and fleshes them out as the first draft of his composition. (If students have difficulty in developing the words and phrases in an outline into a composition made up entirely of complete sentences, you might give them practice in Sentence Synthesis. See p.186. If they need practice in expressing their ideas in words and phrases--abbreviated sentences--teach them the Sentence Reduction Technique. See p.124)

Example:

Questions	Main Ideas	Details (Descriptions)
What happened first?	Got on bus at school	Early morning. Bright, sunny June day. Front of Roosevelt School, 15 parents, 32 students, Miss Howard, happy, smiling, eager to see exhibits. Modern, red chartered bus, 20 minutes late because of heavy traffic, everyone impatient. Began singing camp songs on bus. Etc.
What happened second?	Bus took us Main Gate, Museum	Arrived 8:45, everyone excited, huge stone fountain, cool white sprays, gleaming steel sculptures of Zeus, Atlas, other Greek gods, 4-story red, black and off-white building, cement and steel, no windows, high steps to bronze doors. Etc.
What happened third?	Saw more about stars, planets	9:15. Planetarium, high dark hall, ceiling a black dome, little stars twinkling in it. Quiet shadowy projector. Guide spoke in deep, level, calm voice. Whole universe springing from explosion(?) First stars streaking away from each other. Class, parents fascinated by one-hour program, craned necks to watch moving displays. Etc.
* * * * * *	* * * * * *	* * * * * * * * * * *
What happened last?	Arrived back at school	6:00. Front of school again. All tired but happy. Eager to see Museum again, because would need weeks to see all exhibits. Cleaned up bus before getting off. Said happy "Thank you!" to smiling bus driver for his cheerful manner, jokes. Learned a lot for Science. Etc.

10. As the students, through practice, become proficient at including descriptive details in their outlines, the likelihood is that they will begin to find it easier to write interesting, informative compositions than if they continued to utilize main ideas only (as in step 6 above). However, help them to see that a story written from the new, complete type of outline may be made more interesting and informative--once it has been set down as a first draft--through Slotting, Expansion, and other techniques. In other words, help the students to realize that they now have two opportunities for enriching their stories: when filling in the outline, and when improving the first draft.

11. In the upper grades, but also with especially capable writers in the lower grades, help the children to discover that while it is desirable to think of as many interesting details as possible for the outline, it is not necessary or desirable to use them in the final composition! Encourage students to be selective about descriptive details, both in proceeding from the filled-in outline to the first draft, and in improving the first draft through Slotting, Expansion, etc. Begin discussions about which details in a particular composition (group or individual) will be most helpful or interesting to the audience, and which will be less so. Encourage students to try to keep the whole composition in mind--its purpose, its intended audience, and its content--when evaluating any one detail. Help students to become especially concerned about repetition of details (even if expressed in different words)--to ask themselves when such repetition may enhance the composition, and when it may have the opposite effect.

In Literature classes, direct students' attention to well-known writers who plan their narratives with great care beforehand, who are painstaking and meticulous in their choice of descriptive details.

12. Utilize this technique as a first step in instruction in paragraphing.

In the primary grades, you might introduce paragraphing during steps 6 and 7, by dividing the group compositions into paragraphs reflecting chronological subdivisions of the stories. (Example: In the composition above, for instance, these subdivisions might be the bus trip to the Museum, morning activities, lunch-time, afternoon activities, and the trip back to the school; or simply morning activities and afternoon activities.) Help the students to perceive that division of any fairly long composition into parts makes it easier for the writer to improve his composition, paragraph by paragraph, and for the audience to read and appreciate it.

At any grade level, as the students begin to compose individual stories from outlines, encourage them to experiment with different ways of breaking up a composition into more- or less-inclusive paragraphs--but always reflecting some possible chronological division. Help the students to see, eventually, that the outline itself may suggest a good division;

that is, What happened first? may be the theme of one paragraph; What happened second?, the theme of the next paragraph; and so on, down to What happened last?, the theme of the concluding paragraph.

Of course, you should accept any kind of paragraph division that makes sense, even if some of the students' paragraphs are relatively much longer or shorter than others. Accept also--and, in fact, praise the writer in question and use his paper as a model for the class--a paragraph division that is based on some valid criterion in addition to time-sequence. Thus (to use the example above again), if the students had spent the first part of the morning on the top floor of the Museum; the rest of the morning, lunch-time, and half of the afternoon in the basement; and the remainder of the afternoon on the street floor, then the paragraphs (including the two bus trips) could reflect the different locations through which the class had passed. A similar consideration would apply if the class had been taken from exhibits in the natural sciences, to exhibits in the biological sciences, and finally to exhibits in the social sciences, and if a student had paragraphed his composition accordingly. Help the students to see that it may be possible to use a variety of criteria in dividing a story into paragraphs, as long as the basic chronological pattern is followed by the composition as a whole.

13. As the students experiment with different ways of dividing their narratives into paragraphs, encourage them to experiment also with various kinds of opening sentences for their paragraphs.

First, help the class to discover the importance of such sentences: just as outlining a composition helps the writer, by enabling him to decide beforehand what the composition will say, so an opening sentence helps the reader, by giving him an idea beforehand of what the rest of the paragraph will discuss.

In the lower grades, and with slower writers in the upper grades, the easiest way to begin a narrative paragraph is through a sentence which conducts the reader into the next time- or place-setting. Accept such sentences readily.

Examples:

Then we walked into the spacious basement of the Museum, where eager children were plucking at the keys of large computers while panel lights blinked merrily....When noon arrived, we filed into the crowded cafeteria for lunch....At last, we gathered again at the Main Gate for the return bus ride....

* * * *

In the upper grades, though, and with better writers in the lower grades, you might allow students to experiment with other kinds of beginning sentences. For this activity, some of the words or phrases in the Details column may be helpful: physical description pertaining to what is coming in the paragraph, or relevant feelings or ideas.

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

Direct students' attention to their own Details material, accordingly.

Examples:

Up ahead, red, blue, and yellow lights blinked merrily, amid a pleasant humming noise. As we came into the spacious basement, we found ourselves surrounded by large computers, whose keys were being plucked by eager children....

Suddenly we realized that we were famished! It was noon, and most of us had not eaten a bite for five long hours. We were only too glad to file into the crowded cafeteria for lunch....

Even the most fascinating day, however, must come to an end. By five-thirty, our tour over, we were all assembled at the Main Gate for the return bus ride....

Allow the students to do whatever rewording of the rest of the paragraph they feel is necessary in order to accommodate the new opening sentence.

* * * * * * * *

Help the students to perceive that they can be as imaginative as they wish in making the opening sentences interesting to the reader--as long as these sentences also give the reader a clear suggestion of what is coming in the rest of the paragraph.

14. Use *ad hoc* writing activities (see p.243) to reinforce step 13 through a reverse procedure. That is, give the class a brief, interesting "starter" phrase or sentence, and ask the students to add to it a few additional sentences that will *tell a story*. (These additional sentences can be planned as in step 6 above, or the paragraph can be written directly from the starter. In either case, the resulting paragraph can be improved through various techniques, as in step above.)

Examples:

The most unusual person I ever met was a grizzled old man, wearing the faded ruins of a sailor's uniform, who stood rocking back and forth in front of the Smith Building one day last month. To each passer-by he would whisper hoarsely that he was over a hundred years old and had served under Admiral Dewey at Manila. By noon, while a crowd of several dozen people gaped, he was shouting rather than whispering, and trying to dance an ancient hornpipe. Two hours later, he was hobbling back and forth in the roadway, forcing startled drivers to veer around him, and screeching appeals to Teddy Roosevelt and the Rough Riders to rescue him from his "enemies." Promptly at three o'clock, it was all over. The old fellow lay in the middle of the street like a bundle of rags, weeping with fatigue and frustration, and two glum-faced policemen were coming slowly forward to ease him onto a stretcher.

* * * * * * * *

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

Autumn is the best time of the year. All summer I wait impatiently for the heat to subside, and for school to start so that I can meet new classmates. When September finally arrives, I crunch joyfully through the piles of red and brown leaves after school, on my way to Scout meetings or the Boys Club. October brings the shouts and thrills of football games in the big new stadium downtown, and the happy pranks of Halloween. Thanksgiving Day, with family gathering from everywhere to share their joy with us, is a fitting climax to this season of friendship.

* * * *

Praise the students for their creativity. Then ask them to think of the easiest way to extend the story so that there will be as many paragraphs in it (or almost so) as there are now sentences. Help them to see that all they need do is turn every sentence (or nearly every one) into a brand-new starter sentence, and then to improvise additional sentences that will complete a new paragraph. (In essence, they will be telling the same story, but in finer narrative detail. And in the process they will be firming up their own understandings about the relationship between a starter or opening sentence and the whole paragraph.)

As the students begin to carry out this step, one paragraph at a time, encourage them to perform whatever rewording is needed to make the new paragraphs fit well into the whole composition--as in step 13.

Examples:

To each passer-by he would whisper hoarsely that he was over a hundred years old, and had served under Admiral Dewey at Manila. He had been a Chief Gunner's Mate, he said, and he had personally fired the opening gun in the volley which demolished the Spanish Fleet. After the battle, he went on, the Admiral came over and shook his hand personally, and pinned a gold medal on his chest. Then the husky whisper changed to a growl as the old-timer told of pawning the medal during the Depression, when he was out of the Navy and down on his luck.

By noon, while a crowd of several dozen people gaped, he was shouting rather then whispering, and trying to dance an ancient hornpipe. As nearly as I could tell, he was calling out bits of an old sea-chantey. The words, like his movements, came in nervous fits and starts; his memory was as rusty as his arms and legs.

* * * *

And, of course, as better writers in your class will quickly perceive, many of these new additional sentences may themselves become new starter sentences. The ad hoc narrative can be extended indefinitely, to suit the writer's wishes and purposes.

15. Particularly in the upper grades, after students have begun to show proficiency at organizing, beginning, and developing narrative paragraphs, you might encourage them to break away, gradually, from a strictly chronological approach. In the composition about the trip to the Science Museum, for instance, the first paragraph might now describe the bus ride home; the remainder of the composition might then, in "flashback" fashion, tell the story of the tour through the Museum as the writer, riding home tired but happy, recalled it. Or a composition for Social Studies might open with a description of a modern city, and then go into an account of how the city, once a pioneer settlement, grew to its present stature. Or, in a Literature context, a synopsis of a modern-day version of Hamlet might move back and forth among the Acts until the entire play, with all its sub-plots, was described.

Extend this procedure to ad hocs, also, for reinforcement; thus, a story like that shown in step 14, if sufficiently extended and experimented with, might begin with the policemen taking the old sailor to a hospital, switch back to the morning street scene, switch back even farther to the Battle of Manila Bay, come forward again to the afternoon street scene, and return to the hospital for its ending. Help the class to see that such experimentation may do even more to make a composition interesting and meaningful to the reader--as long as the shifts in time are clearly signaled (see step16 below) and the reader is not confused by them.

You might encourage attempts, too, to rearrange the sentences within individual paragraphs. Help students to discover for themselves that sentences which open paragraphs may often be just as effective when closing paragraphs--particularly sentences which express feelings or opinions. Thus, an opening sentence like Autumn is the best time of the year, in the ad hoc paragraph above, could just as easily sum up the paragraph, at the very end. Help them to perceive that slight deviations from strict chronological sequence are as permissible within a single paragraph as within a series of paragraphs, provided that the same precautions are taken to avoid confusion for the reader. Thus, with slight rewording, the paragraph about the Battle of Manila Bay might describe the sale of the medal during the Depression before telling how the sailor won it.

16. To reinforce all the above steps, encourage the students to use their narrative reading materials as models. Help them to perceive that in following these steps they are conducting themselves like serious, professional, adult writers.

First, have the class decide whether or not the reading materials follow a strict chronological order, and why. Help the students to discover that chronological sequence is signaled in two major ways: by the tenses of verbs, and by such adjectives, adverbs, prepositions, and clause markers as: first, second, third,...last; previously, before, earlier, ago, once, while, during, at that time, simultaneous(ly), as soon as, after(ward), later, subsequent(ly), since, final(ly), eventual(ly), at last, etc. Some such expressions should already have appeared in the students' spontaneous writing, even in lower grades; and additional expressions can be elicited through the Slotting (Verb Phrases, Prepositional Phrases, and Subordinate Clauses) and Expansion techniques. Still other such terms, however, will appear in the reading material over a period of time, and they should be identified and, if necessary, defined. The same considerations apply to various verb tense-forms (for which Slotting--Verb Phrases is the most relevant technique). Set up a Checklist direction which reminds students to use both kinds of time-signals in future narrative writing. Also, give the class practice in using these signals by employing them in Sentence Synthesis and Framed Paragraph exercises.

Where a reading shows a clearcut departure from rigid chronological sequence, help the students to discern how the author provides transition between the various time-settings: not only through the kinds of time-signals just noted, but also through explicit references to events already described (as when the earlier event provides a background or basis for comparison with the present event) or to events yet to come (as when a prediction is being made which has some relevance to the present event). Then suggest that the students try to use similar kinds of transitional devices in their own writing. Above all, help the students to decide for themselves whether or not (and why) the switches in time-settings make the story more informative and interesting to readers.

Secondly, ask the students to determine the basis for the author's paragraph-division: is it chronological or topical, or (as is most likely) a combination of both; and where it is topical, what is the topic? Is it the best possible division? Would more- or less-inclusive paragraphs have created a more readable or interesting story? Encourage the class, also, to identify the most likely starter or topic sentence in each paragraph. Remind the students that, as in their own writing, such a sentence will not always be the first one in the paragraph, and that it may consist of more than one sentence. Help them to discover that a transitional sentence coming at the end of a paragraph, and predicting what the following paragraph will say, can also be construed as starter or a topic sentence for the following paragraph; here, then, is still another position into which they can move the starter and topic sentences (with some rewording) in their own story-writing!

Then show the class that extracting all of the starter and topic sentences and collecting them together to form a single paragraph is a very fruitful step in the preparation of a summary or synopsis of a read narrative--especially if these sentences are then embellished with important details from the developmental sentences in the most significant parts of the story, and combined into a more compact paragraph through the Embedding technique. Help the students to see that in taking these steps they have made more explicit the author's own outline--especially the Main Ideas section of it (as described at step 9 above).

Direct the class's attention, also, to the introductory and concluding paragraphs in their narrative readings. Help the students to identify the various devices used here, singly or in combinations, by professional storytellers: descriptive passages, quotations, comments, or questions pertaining to the selection as a whole or to some significant feature of it; summaries; or, simply, the beginning and termination of the action, without interpretation or extrapolation of any kind. Help the class to discover the purposes of such devices: to stimulate readers' interest in the story, to give hints of the contents of the story, to denote factual information related to the story, to recommend specific attitudes or modes of thought or conduct to the reader, etc. (Do likewise for titles of stories. Help the students to perceive that a title is part of the introduction and has the same purposes.) Stimulate discussion as to the relative effectiveness of the devices used for **particular** readings; be sure to include selections without additional introductory and concluding paragraphs--selections in which, so to speak, each reader is left free by the author to supply his own introduction and conclusion, or simply to enjoy the story for its own sake!

As in the case of other kinds of literary models, and particularly in the upper grades, it is quite likely that at least a few of your students will already have employed, in their written stories, devices other than the mere opening and closing of the narrative. If so, point out that the class has already begun to emulate professional authors in this respect, and encourage all of the students, via Checklist directions, to experiment henceforth with a variety of introductions and conclusions.

17. Use newspapers, also, as literary models--especially in connection with news-story-writing activities in Journalism units.

Help the class to discover that the first paragraph or two in a daily newspaper is aptly called the "summary lead"; that the middle paragraphs develop in greater detail, either in straight narrative sequence or topically (but in order of descending importance), the information presented in the opening paragraphs; and that the concluding paragraphs contain information which is of little importance or only loosely related to the rest of the story. Help the students to perceive, also, that the headline is itself a concise summary of the opening paragraph, containing the answers to two questions--Who (was involved)? and What (happened)?--and perhaps the answer to Where? or When?, as well, if it is important to the story.

Let the class, through discussion, arrive at the rationale for this special organization, which is called the "inverted pyramid": The average newspaper reader cannot possibly read every news story in any issue of his daily paper. The headlines will direct him to stories that seem to merit his attention. Then the opening paragraphs will give him the major facts of any story, in case he lacks either the time or interest to read the story in its entirety. Also, a newspaper itself is severely limited as to the amount of space it can allot to news stories in any issue. If a story needs to be cut for any reason, the editor merely deletes material from the bottom up; only the least important parts of the story will be affected.

As soon as your students begin to grasp the organization of a news story, and the reasons for it, have them write news stories of their own about events in the class, school, or community. In Social Studies or Science, historical occurrences or predictions of the future may serve as interesting themes for such treatment.

Have the class follow steps 6-9 above, but then form a summary-lead paragraph (or two) out of material from the Main Ideas and Details columns which answers the questions Who?, What?, When?, Where?, How?, and Why?--the so-called "five W's and H" of the journalistic trade. (Material that refers to students' feelings and opinions is out of place in a news story and should be utilized sparingly, if at all. See step 11). Movability (with its companion techniques, Sentence Inversion and the Passive Transformation) and Embedding may then be helpful in shaping a paragraph that has the stylistic "feel" of a professionally written lead. Whichever part of the paragraph is apt to interest the reader most should come first in it.

Examples:

"Seeing" the explosion that created our universe billions of years ago was the highpoint of a trip through the Smith City Science Museum by 32 Roosevelt School fifth-graders on Tuesday, May 8. Accompanied by their teacher, Miss Marion Howard,and several parents, the students observed displays ranging from a replica of the Indian village which once occupied the site of Smith City, to authentic Stanley Steamers, to mockups of lunar modules. Mr. Charles Clark, Educational Director of the Museum, personally conducted the all-day tour.

* * * * * * * * *

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

"Cornwallis has surrendered!" was the message carried by horsemen to nearly every town and village in the thirteen states this past week. The news that the British commander had capitulated on October 19th to the Continental and French armies besieging him on Virginia's York Peninsula provoked enthusiastic celebrations throughout America.

However, rumors of imminent peace were discounted by Congressional leaders, who warned that the enemy still maintains large forces in New York City, Savannah, and Charleston. King George, they added, still believes the American cause is about to collapse.

* * * * * *

Then have the class develop the news story further from the outline, either in chronological or topical order. For the conclusion, let the students create a brief paragraph, perhaps from some minor detail in the outline, which in some respect connects the story pithily to another story.

Examples:

Earlier this year, the class visited the Smith City Art Gallery and the TV studios of the Downstate Network.

* * * * * * * * * *

Coincidentally, the capitulation at Yorktown marked the fourth anniversary of Burgoyne's surrender at Saratoga. The earlier American victory encouraged France to send to this continent the regiments and fleet which made escape from Yorktown impossible for Earl Cornwallis.

* * * * * * * * * *

Over a period of time, as your students are proceeding from first drafts to final drafts of news stories, alter the assigned lengths of the stories, as if you were the editor in charge. This will require them to think carefully about what is most important, less important, and least important in the first draft of each story, whether they choose a chronological or a topical organization for the middle section. The ability to add, prune, or condense selectively is useful in the context of many other kinds of writing activities also.

For each news story, have the students write an appropriate headline, and perhaps a sub-head also. Headlines frequently eliminate articles before nouns; or change a future-tense to a present-tense verb; or change the verb to a present or past participle or an infinitive, depending upon the tense and voice of the story. You may want to teach the students this, especially if they are mature, or if they have had work with the Sentence Reduction, Passive Transformation, and Slotting--Verb Phrases techniques. Probably the best way to give them the "feel" of headline construction, though, is to familiarize them extensively, as is suggested above, with actual newspaper headlines as models.

Examples:

ROOSEVELT SCHOOL CLASS VISITS SCIENCE MUSEUM

Stellar Displays, Indian Village, Parade of Technology
Highlight All-Day Tour for Fifth-Graders

* * * * * * * * * * *

CORNWALLIS SURRENDERS AT YORKTOWN

Accepts Terms of General Washington, French Commander;
Defeat of Royal Navy Squadron in Chesapeake Seals Fate of
British Land Forces

--

But Rumors of Early Peace Discounted by Congress

Descriptive

Descriptive writing, here, means writing whose main purpose is to depict subjects which are comparatively static in space and time: people, places, objects, etc., that do not change very much while they are being written about. There may well be movement or action within such portrayals--people walking about in a room, cars racing down a street, clocks ticking, rivers flowing, etc.--but these features will be as constant as the clothes the people wear, the color of the river, the hum of the traffic. Such action can be summarized as the answer to a single question: What is happening? The question does not have to be subdivided down for clarity, as in the case of the narrative composition, into What happened first?, What happened second?, What happened third?, etc.

18. Begin in much the same way as in steps 1-5 above. With the class, choose an interesting group experience to write about.

(Examples: Sunrise Lake; A Helicopter; The Globe)

Have the class decide upon the audience for the composition. Let the students then select the kind of writing they are going to do. Help them to see that in telling what the subject is like--in describing it--they are going to answer all the other questions that an audience could ask about it: Where is it? What does it look like? What does it do? Who visits (or uses) it? How big is it? How do you feel about it, and why? And so on.

Now help the students to appreciate the need to organize the answers to all these questions into some sort of topical sequence.

At this critical point in the planning, the class may opt for a narrative organization; that is, the students may decide that the best way to describe a helicopter is through the portrayal of a takeoff, flight, and landing; or that the most interesting way to describe the Globe Theatre is through a depiction of the audience entering it, responding to a Shakespearianplay, and then leaving. In such a case, allow the students' decision to prevail, and go on with steps 6-13. If, however, the class does not select a narrative approach, or the subject does not permit one, encourage the students (as in step 5) to find a way of describing the subject as systematically as the narrative approach would. Suggest that

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

they plan the composition in terms of the questions What am I describing first?, What am I describing second?,...What am I describing last?

Then suggest that they describe one part of the subject at a time, until they have described as much of the entire subject as they care to. And finally suggest that they think of some method or reason for choosing one part after another for delineation. Help them to realize that these steps will result in a composition which is clear, logical, and interesting for readers.

As they begin to attempt these steps, each concise answer (or group of closely related answers) that goes into the Answers column will form the basis for a sub-topic, just as in the case of the narrative type of composition.

Example:

(Subject: A Helicopter)

Questions	Answers
What do I see first?	main rotors
What do I see second?	glassed-in cabin, crew, passengers
What do I see third?	insignia on sides, doors
* * *	* * *
What do I see last?	tail section

The question What do I see first? can of course mean either What do my eyes happen to light upon first as I contemplate the whole subject? or Going from top to bottom, or from front to back, or from side to side, or in some other direction, what do I see first? Obviously, students should be encouraged to work with as many interpretations of the question as possible. They might also be encouraged to substitute hear, smell, feel, or taste for see.

Example:

(Subject: Sunrise Lake)

Questions	Answers
What do I hear first?	swimmers' shouts, splashes
What do I hear next?	cries of children on beach
What do I hear next?	tennis games
* * *	* * *
What do I hear last?	wild birds, wind in trees

Especially in the lower grades, the descriptive questions might reflect personal preferences, attitudes, or opinions--positive or negative.

Example:

(Subject: Thanksgiving Dinner)

Questions	Answers
What did I like best?	the turkey, cranberry sauce, stuffing
What did I like second-best?	pumpkin pie
* * *	* * *
What did I like least?	vegetables

In the upper grades, or with better writers in the lower grades, you might suggest questions that call for more objective appraisals of the subject.

Example:

(Subject: The Globe Theatre)

Questions	Answers
What is the most important feature?	stage, actors, costumes
What is the next most important feature?	galleries, the pit, London audiences
* * *	* * *

Encourage students to work experimentally in the other direction as well: from least important to most important. Help them to experience, in their writings, the effect of building up descriptions to a climax.

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

19. Encourage students to work with a variety of ways of analyzing subjects. Allow them to select whatever method seems most effective in conveying their perception about a particular subject. Encourage them also, when they are dealing with a subject of some complexity, to combine approaches.

Examples:

(Subject: Colonial America)

Questions	Answers
What was the most important feature?	the frontier
What do I see first?	endless forests, mountains, streams
What do I see next?	plowed fields
What do I see next?	settlers' cabins
What was the next-most-important feature?	towns, villages
What do I see first?	churches, meeting-houses
What do I see next?	one-room school-houses
What do I see next?	inns, stores
What do I see next?	private houses

* * * * * * * * * * * *

(Subject: The Hudson River)

What feature do I like best?	the river itself
What do I see?	broad stream, ships, gray skies
What do I hear?	boat whistles, engines, seagulls, wind
What do I smell?	salty air, engine smoke
What feature do I like second-best?	the docks
What do I see?	berthed ships, warehouses, trucks, cars, longshoremen, officers, passengers
What do I hear?	people shouting, whistles, auto engines, horns, wheelbarrow rumbles, cranes chugging

* * * * * * * * * * * *

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

During this experimentation, students may occasionally wish to combine a narrative approach with a descriptive one. For instance, they may wish to set up questions such as *What do I like best...least (last)*? under each of the major narrative questions: *What is happening first?...next?...last*? Allow them to do so; eventually some of the better writers in your class will realize that narration itself is simply the mode for describing subjects that change in space and time.

In fact, all through steps 18 and 19 accept any method of analyzing a subject that permits systematic aspect-by-aspect description.

20. As soon as the class has decided upon a way of describing the subject, and has constructed its questions and answers accordingly, proceed as in steps 7-11 above. Have the students utilize the words and phrases in the Answers column to write a first draft of the descriptive composition. Then help them to use techniques such as Slotting, Expansion, Movability, and Embedding to improve the first draft. When the class has learned this procedure through frequent practice with a variety of subjects and descriptive approaches, suggest the construction of a third column to the outlines--*Details* or *(Additional) Description*--and have the students fill it in by answering questions such as *Who*?, *What* (*happened*)?, *Where*?, *When*?, etc., for each item in the Answers column. Urge the students to be selective about the kinds of information they are including in this new column; to keep their readers' interests and needs in mind. Then have the class work from both the Answers and the Details columns in writing the first drafts of subsequent compositions.

21. As in step 12 above, help the students to learn *paragraphing* by encouraging them to subdivide long descriptive compositions in a variety of ways.

The outline itself, as in the case of narrative compositions, can suggest one obvious kind of subdivision: that is, the first paragraph (or the first after the introduction) will include what has been written in response to the question *What am I describing first*? (however the question has been phrased), the second paragraph will include the material dealing with *What am I describing next* (*second*)?, and so on. However, better writers might wish to attempt more- or less-inclusive subdivisions, regardless of the number or kinds of items in the Questions column of the outline. For example, a composition describing the Globe Theatre through answers to five questions in its outline might be divided *topically* into only three paragraphs: the first dealing with the physical properties of the theatre as a whole, the second with the audience, and the third with the actors and apparatus on the stage. Or a composition describing Sunrise Lake whose outline contains, under each of the major questions, sub-questions like *What do I see here*?, *What do I hear here*?, and *What do I smell here*? might be paragraphed in terms of *sensory modalities*, so that all of the separate answers to each of these sub-questions are grouped together in a single paragraph; the compositions would then describe the Sunrise Lake area as *seen* in its entirety, then *heard* in its entirety, and *smelled* in its entirety. Or, conversely, if a composition about a helicopter, divisible into three paragraphs in terms of the questions being answered, contains a very long paragraph about the cabin, its passengers, the crew, the instruments and controls, etc., the writer might be encouraged to break it into several paragraphs dealing with one or two of those aspects of the cabin at a time; the whole composition might then run to well over five paragraphs.

Encourage the students, too, to *reorganize the material* in their first drafts, if necessary, so that it fits into their schemes for paragraphing; to move it around, or to rewrite it, or both. Help students to perceive that an outline--or, for that matter, a first draft--is only a means to an end, and may be disregarded once it has served its purpose. At the same time, caution the students to read the composition through *as a whole* each time they attempt a new way of paragraphing it, or reorganizing it, and to *keep their readers in mind* when they do so. Help them to see that there are many possible ways of subdividing and organizing the final drafts of descriptive compositions, but that each way must have a clear rationale behind it and must yield a coherent, readable piece of writing.

22. As in step 13 above, help the students to create various types of opening sentences for their paragraphs.

Particularly in the lower grades, the easiest kinds of openers will be suggested (just as in the case of narrative compositions) by the Questions column of the outline: *The first thing I saw (heard, smelled, tasted, felt) was.... The second thing...was.... The third thing...was....* Etc. Or: *The most important (interesting) part of the scene is.... The second most...is.... The third most...is....* Etc. Such sentences can be helpful for a while, especially for young or slow writers who need practice in adhering to a sequence of topics. But even the slowest students will eventually see or hear the monotony in this approach. To guide your students into imaginative openings, have them write compositions in which they employ these sentences, but then ask them to *delete* the sentences entirely and note the results. Help them to perceive that because the remaining sentences in each paragraph (drawn from the Answers and Details columns of the outline) all deal with the same topic, the paragraphs can pretty well stand by themselves without the old oppners. Only minimal rewriting will be necessary. Hence, the original openers contributed very little.

Example:

The thing I remember most clearly about the Austrian town is the buildings. They are all yellow and brown, and some of them have red chimneys. In the early morning, when the sun first strikes the roofs, it kindles flames of crimson and gold. At twilight, as the tired sun sinks into the surrounding hills, the colors fade slowly into deep purples and grays, and at nightfall, they melt into solid walls of bluish black, relieved here and there by the orange pinpoints of street lamps.

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

The thing I remember next most clearly about the Austrian town is the faces of the people. They too change with the time of day. In the morning hours, as the villagers bustle through the streets on their way to the marketplace or the shops, they are all gleaming smiles and flashing eyes and cheerful cries of greeting. As the day grinds on, eyes become dull, smiles grow fixed and unfeeling, and tired voices slowly die. As night comes down, the villagers trudging slowly homeward wear silent masks of fatigue and pain.

(With openers deleted and paragraphs coming entirely from Answers and Details columns:)

The buildings in the Austrian town are all yellow and brown, and some of them have red chimneys. In the early morning, when the sun first strikes the roofs, it kindles flames of crimson and gold. At twilight, as the tired sun sinks into the surrounding hills, the colors fade slowly into deep purples and grays, and at nightfall, they melt into solid walls of bluish black, relieved here and there by the orange pinpoints of street lamps.

The faces of the people, too, change with the time of day. In the morning, as the villagers bustle through the streets on their way to the marketplace or shops, they are all gleaming smiles and flashing eyes and cheerful cries of greetings. As the day grinds on, eyes become dull, smiles grow fixed and unfeeling, and tired voices slowly die. Etc.

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Subsequently, encourage your students to work directly from the Answers and Details columns in writing their first drafts. Within the Details column (again as in the case of narrative composition), an interesting bit of physical description may make a good opening sentence. But a feeling or idea--particularly one that summarizes a subject, or conveys a total response to it when converted into a sentence--may be more appropriate for better writers at any grade-level. Good openers of one type or the other may emerge automatically, so to speak, during the exercise recommended above, when the students have stripped away the original, unhelpful opening sentences. (Examples: The buildings in the Austrian town are all yellow and brown, and some of them have red chimneys. The faces of the people, too, change with the time of day.) To help students produce such sentences, however, you might have them place in the Details column, during the earlier steps of the outlining procedure, the answers to two additional questions: How do I feel about the whole (subject)? and How would I describe the whole (subject) in a very few words? (Help the students to see that these questions should be answered last, after everything else in the Details column has been filled in and re-read by the writer.) Or you might have the students create such sentences by Slotting, during the application of various techniques to improve the first draft: The (subject) made me feel that ________. I liked (disliked, was impressed by) the (subject) because ________________________________. The (*subject*) *was* (*like*) *a* ______. Here, too, a stripping-away operation is possible. That is, the material which fills in the slot sometimes may be capable, with a little rewording, of standing by itself as an economical, effective opening sentence. Have the students experiment with their sentences accordingly, to create options for themselves. (*Examples*: *I liked the children in my new school because they were so friendly*. *The children in my new school were very friendly*. *The film strip made me feel that America is still a very young country*. *America is still a very young country*.)

Steps such as these tend to generate openers which are really *topic sentences*, of course, and build bridges between descriptive writing and expository writing (see below). However, as is pointed out in step 15 above, opening sentences may sometimes be just as effective, or more so, when used to *close* a paragraph climatically. As in that step, then, encourage your students to move such sentences around and find the placements for them which will make the composition most interesting to their readers. Remind students to note the effect on the *whole composition* whenever a sentence is moved around within an individual paragraph.

23. And finally--again as in step 15 above--encourage your students to move *whole paragraphs* around when trying to improve the first draft. Make the point once again that even the most carefully constructed outline, or the first draft which adheres scrupulously to such an outline, is only a preliminary stage of the composition; that in trying to make a composition better, we should disregard all earlier stages of it and consider only the way it reads *now*.

24. Just as in step 14 above, utilize short *ad hoc* writing assignments to reinforce skills of descriptive writing. If the students have had practice thus far in both narrative and descriptive writing, it might be helpful to challenge them to develop the same *ad hoc* starter sentence into a narrative paragraph first and then a descriptive one, or vice versa. The rest of the class, hearing both kinds of paragraphs read aloud, would then decide which was which, and why. Thus, the starter sentence expanded into a narrative in step 14 might be built up as follows as a descriptive paragraph:

    Autumn is the best time of the year. The trees are a living palette of warm, friendly colors--reds and browns and burnt orange. The leaves that fall from them form a long mat which crunches and crackles underfoot, as if it wishes to chat cheerfully with the boys and girls who tread on it on their way to school. In the daytime, the air is as keen and cool as a whistle, and your breath marches ahead of you in short, white puffs as you stride along. At night, the stars, cold and brilliant, fill the sky from horizon to horizon. All Nature is calm and beautiful, waiting patiently for the glorious holiday season ahead and the birth of the new year.

* * * * * * * * *

And of course--as in step 14 again--each of the supporting sentences could itself become a starter for separate paragraphs in which the trees, the leaves, the air, etc., were described in further detail through the addition of new supporting sentences.

25. Once more as in the case of narrative paragraphs, use the students' reading materials as models for descriptive writing. (Newspapers can again be included in this procedure, if the class's attention is drawn to feature stories in the middle or back pages of daily papers and in the magazine sections of weekend editions. These are apt to be largely descriptive in purpose, and they do not follow the "inverted pyramid" format of straight news stories.)

Help the class to discover how professional authors resolve the kinds of practical problems cited above: adherence to a definite sequence of topics and sub-topics for description; organization of main and secondary paragraphs within that sequence; the use of various kinds of opening sentences, and of varied placements for topic sentences; etc. As in step 16, direct the students' attention also to the types of introductions and conclusions employed by the authors, and the transitional devices. (Comparisons between one aspect of a subject and another are a common means of achieving coherence in descriptive readings.)

Have the students note the abundance of vivid, expressive language in such readings. Use the readings as springboards for lessons on the uses of figurative language. Help the class to perceive that a careful choice of language (whether literal or figurative) does not merely make a selection more enjoyable to read; it also makes the work easier to understand and more effective in persuading or influencing the reader. Utilize these lessons as occasions to motivate the students to employ concrete, specific, sensory language (including lively metaphors) as items for the Details columns of their outlines thereafter, and in their Slotting and Expansion activities.

Expository

Expository writing, here, will denote any kind of writing whose main purpose is to express an idea about a topic: a statement, comment, interpretation, or viewpoint. Just as in the case of narrative and descriptive writing, each of the several widely accepted types of expository writing can be outlined in terms of specific questions.

Since exposition is, as a rule, more difficult to plan and write than narration or description--even in the upper grades--it is very important that every assignment of an expository composition be thoroughly discussed with students, so that they will know what kinds of questions to deal with.

There are other reasons for making expository assignments very specific: A single composition may combine several types of expository purposes. Expository writing may involve main ideas which are the author's personal opinions or recommendations, rather than factual statements. And there is no sharp dividing-line between expository writing and narration or description. As the earlier sections of this chapter show, a writer may express an opinion or point of view during the outlining of a descriptive or narrative composition, and even in the lower grades. The major shift which takes place, when compositions become more definitely expository in purpose, is that the kind of data which was of primary significance in the descriptive and narrative outlines is now utilized to make the expository writing clearer or more credible--as illustrations or evidence for what is being asserted.

Your long-range goal here--especially in the upper grades--should be to give students the ability to outline eclectically, to combine narrative and/or descriptive and/or expository questions into whatever grouping and sequence seems most appropriate for each writing activity.

26. One basic kind of exposition calls for a subject to be defined or classified (sometimes expressed as explained or, simply, discussed). Help the class to discover that a definition or classification is essentially a description, and that the important questions to be dealt with are similar to those in other types of descriptive writing--once the subject and the purpose of the composition have been specified in the outline.

Examples:

Questions	Answers	Details
What am I defining (classifying)?	Water	Take it for granted; see it everywhere; can be beautiful, necessary, dangerous; oceans, streams, clouds; etc.
What am I describing first?	Chemical composition	H_2O, electrolysis
What am I describing next	Physical qualities	Odorless, tasteless, colorless, freezes at 32°F (ice), boils at 212°F (steam), about 80% of earth's surface, etc.

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

27. In the upper grades, especially, help students to perceive that an explanation or definition may be expressed as a statement of cause or effect, and that the outline for such a composition may have either a descriptive format or a narrative format.

Examples:

Questions	Answers	Details
What am I defining?	Effects of air pollution	Major problem in world today, growth of industry, coal and petroleum fuels, can see it in every city, aroused public, etc.
What is the most important effect?	Respiratory diseases	Emphysema, lung cancer, slow, painful, high fatalities, hits poor, children, elderly hardest, etc.
What is the next most important effect?	Safety hazards	Poor visibility, traffic accidents, turns day into night, etc.
What is the next most important effect?	Blights appearance of cities	Smoky curtain over cities, smog (with fog), grime on walls, windows, clothes, etc.

Etc.

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What am I explaining?	Causes of Civil War	Between North and South, 1861-1865, bloodiest war of 19th century, first modern war (railroads, balloons, mass armies, telegraph, etc.), war correspondents, tested nation, effects still felt, etc.
What was the earliest cause? (What happened first?)	Slavery	First slaves in 1619, helped plantation economy develop, disliked by many Northerners even before Revolution, Declaration of Independence, etc.
What was the next cause?	States Rights	Disputes at Constitutional Convention, one slave 3/5 of white person, resistance to strong central government, seeds of Nullification controversy, etc.

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What was the final cause? (What happened last?)	Election of 1860	Lincoln a minority candidate, failure of compromises, secession, firing on Fort Sumter, call for Union volunteers, etc.

28. Particularly in the upper grades, ask students to alternate experimentally between narrative and descriptive formats. Have them list the causes of the Civil War, for instance, in order of relative importance (or interest to the reader), rather than chronologically as shown above. Or have them outline an explanation of Hamlet's procrastination in terms of probable reasons (causes), and then through a scene-by-scene narration of its development within the play.

Encourage them also to try to incorporate sub-questions of either a narrative or descriptive type within their outlines.

Examples:

(Topic: the definition of water)

Questions	Answers	Details
What am I defining next?	Physical qualities	Etc.
What does it look like?	Colorless	
What does it taste like?	Tasteless	
What does it smell like?	Odorless	
What does it feel like?	Liquid	

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(Topic: the explanation of the Civil War)

What is the most important cause?	Slavery	Etc.
What happened first?	Importation of first slaves, 1619	

What happened next?	Development of plantation economy in coastal South in colonial times, to 1776	Etc.
What happened next?	Debates over slavery, importation of slaves, in Declaration of Independence, Constitutional Convention, early North-South disputes	

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29. Most expository writing is of the so-called *thesis-proof* or *opinion-reason* variety. That is, the student offers a statement and then backs it with evidence. The statement may refer to a specific event in the past, present, or future; or it may be a timeless, general assertion. It may be a classification or categorization, or a recommendation.

Utilize the procedure recommended to elicit from your class the basic questions for this type of exposition. Help the students to perceive that the Details question *Why?*is so important here that it should be transferred into the Questions column as *What are my reasons?* or *What is my evidence?* or a similarly-worded item. After all, even more than in the case of compositions which define or explain, the purpose of this kind of expository writing is to persuade the reader to accept a given statement as valid. Since the Answers column will start off with a *statement*, it might also be useful (you should suggest to the class) to re-label that column *Main Ideas*, as above. And last, but far from least, lessons on the thesis-proof or opinion-description outline should be occasions for giving students practice in distinguishing between factual statements and those which express a personal evaluation, preference, or recommendation.

In the lower grades, or with slower writers in the upper grades, as students begin to move from narration or description into exposition (see step 22 above), it may be sufficient to have students append a question like *What do I think about the subject?* or *What do I feel about the subject?* to the outline, and answer it, without much concern on your part or theirs about the precise meaning of the question or the factual validity or degree of objectivity shown in the response to it. But as students progress into higher grades or greater sophistication in writing, they should be encouraged to think hard about the kinds of evidence that different types of assertions call for. Admittedly, it is not always easy to decide whether a particular statement is to be classified as one of fact or of opinion, and verified accordingly. But you can surely put your students on the road to careful thought about the problem by encouraging them to decide if the statement under discussion tells what is (or was, or will be, or may be, or might have been), regardless of how anyone (including the writer) feels about it; or if it tells what the writer (or someone else) likes or dislikes, or wants (did want, will want, would have wanted, etc.). See also step 39 below.

Examples:

Questions	Answers	Details
What statement am I making?	American Revolution (was) really first American Civil War	Usually thought of as America vs. Britain, really two groups of Americans fighting each other, role of Loyalists not studied carefully for over century after the Revolution, etc.
What is my evidence (reasons, proof)?	Loyalists (Tories) versus Patriots in every colony	More widespread conflict than in 1861 (between different regions then), involved every social class (but many Tories wealthy, well educated. office-holders), about one-third of all Americans Loyalists (John Adams' estimate), differing from Patriots only on independence, over 25 Provincial units in British army, etc.

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Questions	Answers	Details
What opinion (suggestion, recommendation) am I giving?	Boys should take Home Economics courses in high school	Few boys in cooking, sewing classes; considered fit only for girls (future housewives), husbands can't understand wives' feelings about household chores, etc.

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

What are the reasons?	Boys will need such courses in future	More women working outside home, husbands must share chores, both partners will respect each other more, many men fine cooks, tailors, etc.

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What statement(opinion, viewpoint) am I offering?	Walking is best sport for everyone	Everyone concerned now about health, many sedentary at jobs, rush to gyms or to buy equipment, but gets boring or is too hard at start, etc.
What are my reasons?	Walking is easiest way to develop whole body, mind	No equipment, cost, special place or time; person can work, think, etc., at same time; good for all ages (in moderation), everyone can find opportunity for it; develops many muscles, heart, lungs, gives feeling of wellbeing, etc.

30. A possible elaboration of the thesis-proof reason outline provides for at least three basic questions, and is particularly helpful for expository-writing activities in the upper grades. Students must now begin with two or more instances of the same kind of statement as in step 29, but then, by deduction or induction, draw a conclusion from these: another statement that could be prefaced by the word therefore.

There may of course be more than one conclusion, also. In this connection, help your students to perceive that the question What suggestion (recommendation) am I offering? can be used here as a culminating one that means What do I want my readers to help accomplish or support, once they have accepted my ideas (statements, reasons, and conclusion)? Or How can they implement or prevent my prediction?

Examples:

Questions	Answers (Main Ideas)	Etc.
What is my first (most important) statement?	Space travel beyond solar system will be possible by A.D. 2,000	
What is my evidence (reasons)?	Space technology has already placed us on Moon, probed nearby planets, is still expanding	

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

What is my second (next most important) statement?	Life, evolution, more advanced civilizations highly likely on planets like ours, elsewhere in universe	Etc.
What is my evidence (reasons)?	Basic physical conditions for origin, long history of life possible on many other planets in universe	
What conclusion am I drawing?	Mankind will encounter other, more advanced civilizations in space within a century	
(What recommendation am I making?)	(Earth nations must develop political, linguistic unity very soon to communicate with, defend selves against, higher civilizations in space)	

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What is my first (most important) statement?	English language is most versatile in world
What is my evidence (reasons)?	Has nearly 2-3 million words, has borrowed from other languages since Old English times (Latin, Celtic, Danish)
What is my second (next most important) statement?	English already in world-wide use
What is my evidence (reasons?)	English a second or third language everywhere, even behind Iron Curtain
What is my third (next most important) statement?	Artificial world languages have limited success only

What is my evidence (reasons)	Esperanto, Ido, etc., used by only small groups since invention decades ago	Etc.
What is my conclusion?	English is most likely to become first language of a unified mankind	
(What recommendation am I offering?)	(We should help expand use of English in other nations, to promote understanding, unity, peace)	

31. The thesis-proof or opinion-reason outline can borrow items from other kinds, and vice versa; encourage your students to experiment accordingly. For instance, the question What is my evidence (reasons, proof)? can be subdivided, as in the descriptive outline, into items organized chronologically or in order of descending or ascending importance or interest to the readers. Conversely, the questions What is my conclusion? and What recommendation am I offering? can be incorporated into other types of expository outlines: thus, the outline of the composition in step 27 describing the effects of air pollution can take either question as a final item, if the writer feels that his purpose in writing the paper is to justify the need for legal action (his conclusion or recommendation) as the most effective weapon against groups which cause air pollution.

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32. As will be obvious below, the outline of the problem-solution composition combines many of the key questions from the other types of expository outlines. For that reason, you may not wish to introduce it to your students (especially if they are in the lower grades) until they have exhibited competence in planning other kinds of expository writing.

On the other hand, writing about the problems in one's own life or in the world around one is a relatively easy task for writers at many different grade-levels, and it can be performed within the context of Social Studies, Current Events, Health Education, Science, etc., as well as in English or Language Arts. It is also a kind of writing which can flow quite naturally out of narrative or decriptive writing --as when a student tells a story or describes a situation which points up the existence of some sort of problem. For both these reasons, it may well be feasible for you to introduce expository outlining by way of the problem-solution composition, and then to move to the other types of outlines by developing one aspect or another of the problem-solution outline separately. See step 34 below.

In any event, however you broach this kind of outline, help your students to perceive that it must deal with four basic questions if it is to meet the needs of both writer and readers: What is the

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

problem? (What is the definition or explanation?), What are its effects, actually or potentially? (What makes this a serious problem, worthy of the readers' consideration?), What are its causes? (What conditions have helped materially to produce the problem?), and What is its solution? (How can the conditions causing the problem be altered so that the problem is resolved?). A fifth question--What is my recommendation to my readers? (What can they personally do to help alter the conditions causing the problem?)--may be added if the writer feels that it is not clearly answered by his response to the fourth question.

Examples:

Questions	Answers (Main Ideas)	Details
What is the problem?	Many consumers being cheated by dishonest advertising	Flashy, descriptive ads: "quick buck" merchants appeal to poor, semi-literate; tricky credit schemes, small print in contracts, etc.
What are the effects?	Heavy monetary loss, dangers to health, weakened confidence in advertising generally	Hundreds of millions of dollars each year; shoddy merchandise, appliances that cause accidents, deaths; customers left helpless; doubt all ads, lose trust in free enterprise, cynical, angry, etc.
What are the causes?	Insufficient public awareness of devices employed; ineffective regulation of advertising standards	Most people can't read ads critically, understand legal contracts; bewildered or too trusting; many government agencies reluctant to intervene, influenced by lobbyists; cheating hucksters do as they please, etc.
What is the solution?	Education in public schools on effects of advertising; self-policing by advertising agencies, or stronger governmental inspection and regulation of ads	Social Studies, English classes should stress critical reading of ads, contracts, consumer reports; public should insist on stronger laws; mass media must help, etc.
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OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

What is the problem?	Teen-agers in our town have no after-school recreation areas	Teen-agers are people, not just students, need to play as well as work; school only occupies half of day; real problem for thousands of youngsters and their parents, etc.
What are the effects?	Teeners mill around streets in evening, sometimes badgered by police for "loitering"	Noisy crowds, strolling or riding, exchange angry remarks with police or citizens, stay out late, some vandalism, mass boredom, etc.
What is the cause?	Town officials refuse to take teen-agers' complaint seriously	Consider teen-agers children, think parents alone should solve problem; insensitive, many really dislike teenagers, etc.
What is the solution?	Officials should admit problem openly, set aside well-supervised recreation centers in churches, schools	Churches, schools are service agencies, should serve 24 hrs. per day, inexpensive to maintain (or small fee could be charged), would win grateful teen-agers' allegiance to them, no other places so handy, etc.
(What is my recommendation to readers?)	Appear at next public meeting of Township Committee to demand problem be acknowledged, resolved	(Parents should make voices heard, they pay taxes, should make town officials help them, this problem a nationwide one, etc.)

33. The problem-solution outline can serve as an alternative to the narrative outline when the events to be written about have involved the resolution of a problem.

For instance, the play Hamlet could be summarized (as in a precis) by means of the four questions above: Prince Hamlet's need to come to terms with his father's death and mother's marriage to his uncle might be the problem. Its effects would then be his melancholia, inertia, self-disgust, etc. Its causes would be his fear that the Ghost might actually have been the Devil, his lingering uncertainty over the uncle's role in the death of King Hamlet, his medieval dread of regicide, his ambivalent feelings towards his mother, etc. The solution(s) would be the chain of events, beginning with the play-within-a-play, which mark the uncle unmistakably as an assassin and spur Hamlet to take climatic, violent action. (Note the framed paragraph on p.193 which organizes a report on a literary selection, television production, film, or the like around the emergence and resolution of a problem.)

Or, in Social Studies, the story of the Declaration of Independence could be presented as a problem (the rebellious colonists needed to obtain support from other nations), the effects of the problem (the danger that the Patriots, standing alone, short of supplies, men, and money, would eventually lose the war), the causes of the problem (other nations, particularly monarchies, would be most reluctant to support a rebellion against a king), and the solution (a declaration of independence, which enabled the American States to treat with France for the necessary alliance and aid). More mature students, especially, should be encouraged to write about major events in history as attempts at solution of problems.

The problem-solution format may be applicable to the outlines of certain other types of expository writing, also. (Some of your better writers may realize this well before you start to help other students to do so.) For example, in respect to a composition defining, classifying, or explaining a subject that is problematic in nature--such as drug addiction, inflation, recidivism among criminals, or vivisection--the defined topic itself, its effects, and its causes would be the answers to the first three questions of the problem-solution outline, and any suggestions or recommendations for dealing with it would be the answer to the fourth question. The outline of an opinion-reason paper dealing with a controversial point of view might be expanded in similar fashion. Thus, for the outline of a composition asserting that every high school graduate should be guaranteed the right to a free four-year college education, the assertion itself would be the answer to the question What is my solution to the problem? and the opinion-reason question What are my reasons? would elicit answers citing the benefits of the assertion. But the background for the assertion would be supplied by the answers to the other three problem-solution questions, appearing early in the outline: What is the problem? (college education not available to all), What are the effects of the problem? (job discrimination, lower social status, weak self-esteem, etc.), and What are the causes of the problem? (expense of college education, over-emphasis on high school grades, widespread confusion over purpose of college education, etc.).

Of course the converse is true: and your better students may quickly perceive this also. The plan for a problem-solution paper could be compressed into a format resembling that of the other expository outlines, by stress upon two main questions: *What is the problem?* and *What is my solution to the problem?* But then, you should ask your students, would not the answers to the two other main questions have to appear in the Details column anyway? Aren't these answers very helpful, if not essential, for the reader's understanding of the problem?

Particularly in the upper grades, and in Social Studies or Science as well as English, encourage your students to experiment with substitutions of the problem-solution outline for other expository kinds, and vice versa. Advise them to consider the kinds of information which the problem-solution format contributes to an expository paper, and the significance of such information to the topic at hand.

34. Just as the problem-solution outline can serve for a variety of narrative and expository compositions, so each basic part of the outline can in itself lead students into other kinds of outlining.

The question *What is the problem?*, for example, calls for the same sort of response that goes into the outline for a paper whose purpose is to define, classify, or explain. The questions *What are the effects of the problem?* and *What is the cause of the problem?* are of the kinds to be encountered in outlines for compositions stating cause-effect relationships. The question *What is the solution to the problem?*, as is pointed out in step 33, can itself be the major question in an outline of the opinion-reason or thesis-proof type; the same thing is true, however, of the questions *What are the effects of the problem?* and *What is the cause of the problem?*, if each of these is considered and developed in its own right.

Any consideration and development of one or more of the four basic problem-solution questions separately, as a lead-in to other types of expository outlining, should be guided by the suggestions given above in reference to each of these types of outlining. In particular, help your students to experiment with both the narrative and the descriptive modes of organizing the *answers* to each question, as is described, for example, in step 28. Such experimentation will then put your students in a position to be guided by the steps recommended above for narrative and descriptive writing generally. But linkups between narration or description and any part of the problem-solution outline can be valuable to your students in another sense, too. Especially in the lower grades, or with slower writers in higher grades, students can become accustomed to the planning and writing of these two easier kinds of compositions first. Then, with your encouragement, they can begin to *reflect* upon the kinds of experiences, personal or vicarious, that they have been writing about, and to view them as relevant to a *general problem* of some sort: personal, communitywide, national, or whatever. Then they can utilize the narrative or descriptive mode to help answer one or more of the four basic questions as they start outlining compositions that will deal with these problems. Professional writers, as you can help students to discern in their readings, often use the approach of beginning a problem-oriented article with several paragraphs of vivid anecdotal narration or description which capture interest and charge the problem with emotional significance for readers as it emerges. Thus, an introductory anecdote about a particular forest fire, automobile accident, battlefield episode, slum street, business swindle, fatal ailment, or littered campground helps to answer the question *What is the problem?* or *What are the effects of the problem?* about a general, widespread problem illustrated by the anecdote. Similarly, an interesting narrative or piece of description is frequently used by professional authors, and might be used by your students, to answer the question *What is the cause of the problem?* and, in the form of an imaginative prediction of results, to help answer the question *What is the solution to the problem?*

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35. The *comparison* (or *comparison-contrast*) format is another kind which can be used by students either to enhance other types of outlines or to generate expository compositions in its own right.

Beginning with the lower grades, students should be encouraged to include interesting comparisons or contrasts in both the Main Ideas (Answers) and the Details columns of their narrative and descriptive outlines, or to add such material to their first drafts.

Help your students to perceive the importance at times of *negative* statements: what the class did *not* do, or have done to it, or think, or feel during the visit to the Science Museum; what the chemist must be careful not to do while he is mixing certain substances; what the actors on the Shakespearian stage were not technically capable of doing; what the lake at summer camp did not look like in the evening, etc. Help them to recognize the need to supply good reasons for such statements, particularly when contrasts are being made within the same outline: what the class *could* do, what the actors on a *modern* stage can do, what the lake looked like in the *morning*, etc.

Encourage your students, also, to include in their outlines main ideas or details that involve relative rather than absolute differences: which exhibits at the Science Museum they liked more (or were more interesting) than the ones they had seen a year earlier at the Industry Fair; what sulphuric acid looks or smells or behaves like, as compared to other acids the chemist is manipulating;how much larger or smaller, quieter or noisier, the Shakespearian theater was than a modern-day theater; how much brighter the night sky was at camp than back in the city, etc. (Particularly when more than two objects are being compared, this is of course your opportunity to teach the rules about *more*, *most*, *-er*, *-est*, *less*, *least*, etc., preferably with as many of the rules as possible coming from the students themselves!)

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

Above all, you ahould encourage the use of simple comparisons in which the characteristic being compared is implied rather than stressed; The first guide at the Museum was young and enthusiastic, but the second one was elderly and acted a little bored. Othello is a brusque, no-nonsense man of action; Hamlet, however, is introverted, irresolute, full of plaguing doubts. The lake was a brilliant blue, and the sandy shore a gleaming white. Mary liked to backstroke, Billy preferred the "dog paddle," and Lil was satisfied with the Australian crawl.

Even where a student's composition does not contain two or more subjects to be compared in any of these ways, you can suggest that he use description which involves literal or figurative analogies to objects in the world outside, his readings, films, etc.: With its huge dome-shaped body perched on four short, thick columns, the Museum looked like a gigantic concrete turtle. The astronauts are the Columbuses and Cabots of our century, sailing into the infinitely vast Atlantic of interplanetary space. The way in which he trapped his uncle, through the play-within-a-play, made Hamlet seem as wily as a modern-day Perry Mason.

Let your students experiment with a variety of such ways of comparing and contrasting, within the same composition (outline or first draft), but also within narrative and descriptive compositions on many different subjects. Help them to appreciate the value of these devices in making their main ideas or details more meaningful and vital for the reader, and as a simple, logical way of providing transition from one part of a paragraph or composition to another. (See pp. 206, 216.) Aid them, too, to perceive that making comparisons is a prerequisite to grading main ideas or answers as most important (interesting), second most important (interesting)...least important (interesting), as is required, for instance, in outlines for the more highly organized types of descriptive (see step 18) and expository compositions.

36. To assist students--especially younger or slower ones--to frame comparisons and contrasts, you might wish to follow a procedure similar to that in steps 2-6 above, in order to elicit the basic questions which need to be answered (or at least kept in mind):

> What am I comparing with what? (The what's, of course, may be who's and whom's, or two traits or activities of the same object, place, person, idea, etc.; there can be more than two of them; and all but one of them, as is pointed out above, may exist outside the paper, in the common experience or imagination of the writer and his intended readers.)
>
> What is my basis for comparison? (In what respect, or how, am I doing my comparing? The answer will be a specific feature of appearance, behavior, quality, effect, value, etc.)
>
> What is my conclusion? (The answer will be the full statement of the comparison.)

These alternative questions will be especially appropriate as your students advance to the point where you can encourage them to include significant comparisons within expository outlines or first drafts. Here, the "things" being compared are ideas, statements, or points of view, of course: definitions, explanations, causes or effects, conclusions, solutions to problems, recommendations, etc., that differ from each other in one or more respects.

37. The question cited in step 36 can be organized in the order shown in a Question column, and accompanied by concise responses in an Answers (Main Ideas) column and relevant description in a Details column (especially answers to the question Why?), just as has been illustrated for all the kinds of outlines discussed previously in this chapter. The result, of course, will be an outline of a composition whose sole or main purpose is to compare or contrast. If the full range of questions in step 36 is included in such an outline--if the writer considers both likenesses and differences, advantages as well as disadvantages, arrives at a reasoned conclusion, and spells out from it a recommendation to his readers--the result will be a plan for the most sophisticated kind of expository writing, the argumentative paper.

38. As was stated earlier, writing activities which stress comparison-contrast may be good starting points for the teaching of many other kinds of outlining and writing.

During the pre-writing phase of the "communication spiral" (see p. 25), class discussions will often bring out strongly-felt differences of opinion on a great variety of subjects. In the upper grades, students are apt to show real disagreement and concern about alternative life-styles, personal and national values, careers, peer-group and parent-child relationships, etc. But divergencies of ideas and attitudes may emerge in the lower grades, also--over rival baseball teams, different ways of spending a summer vacation, favorite television programs or situations in school or at home, and so on. Such occasions provide the timing and the motivation to initiate activities that continue and extend the discussions through writing.

The skills (and basic questions) involved in this type of writing can then be reinforced through the use of "starter" phrases, sentences, and unfinished stories which students are specifically instructed to develop into paragraphs or series of paragraphs that make comparisons or contrasts. (For example, see steps 14 and 24 above. The starter sentence Autumn is the best time of the year could be augmented, in such an assignment, by sentences comparing autumn with each of the seasons. See, too, the next chapter in this Manual.) The subject-matter areas can offer opportunities for reinforcement: comparisons of natural events or laboratory processes in Science; of major figures or eras in History; of political systems in Social Studies; of recipes in Home Economics; of aspects of plot, characterization, setting, language, and the like, in Reading and Literature. (For suggestions in the latter area, particularly, see p. 245.)

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

Compositions comparing events, biographies, natural or man-made processes, how-to-do-it formulas, literary plots, and the like--whatever the subject-area--can serve as lead-ins to narrative outlining and writing. Compositions which compare and contrast people, locales, periods in history, ways of life, artifacts, careers, authors' characteristic settings or styles, and the like, can introduce students to the general requirements of the descriptive outline. In a similar fashion, compositions whose main purpose is to compare differing definitions or assertions of cause or effect about the same subject; or different conclusions drawn from the same set of facts; or varying opinions on the same subject; or contrasting solutions to a given problem--such writing activities can of course become the occasions for students to focus on the various other types of expository outlining.

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39. When your students are ready to develop first drafts from their expository outlines, have them go through the same kinds of deliberation and experimentation cited in steps 7-11 and 20-23 above for narrative and descriptive writing.

As your students prepare drafts from their outlines (the Answers and Details columns), and then make the drafts even more descriptive through Slotting and Expansion techniques, you might have them pay particular attention to those steps in Slotting--Kernel Sentences, Slotting--Prepositional Phrases, and Slotting--Verb Phrases that will help them to generate figurative language and negative expressions for instructive comparisons and contrasts. (See the immediately preceding section of this chapter, on the comparison-contrast paper, and pp. 6, 68, and 86.)

Throughout the process of writing the first (and final) drafts, stress the importance of sound evidence and verifiability for expository writing. Help your students to recognize the special importance of answers to the Details question Why? If the Details (or Main Ideas) column of an expository outline does not already contain such information, suggest that it be added at appropriate places in the first draft. Use of the Slotting--Clauses technique judiciously on the first draft might be advisable for this purpose, with adverbial clauses whose markers are because, since, as or so (that), or non-restrictive clauses which answer the question Why? See pp.277,74, 76. Application of the Slotting--Verbal Phrases technique, with adverbial infinitive phrases headed by (in order) to, might serve the same purpose. See p. 102.

Extend the kind of discussion illustrated in step 29 on the value and meaning of objectivity. Help your students to discern the special necessity, in expository writing, of defining terms and describing characteristics as carefully as possible for their readers; of keeping readers' experiential backgrounds in mind when selecting or adding details; and, especially, of using details that readers could verify for themselves if they wished to. In the upper grades, but also with better writers in the lower grades, help your classes to realize that details which readers could see, hear, smell, taste, etc., for themselves, as readily as the writer can, are not merely more interesting but also more informative and more convincing.

Conversely, aid them to discover that the Details question What (how) do I feel about it? should be utilized with great caution, if at all, in most expository writing; the kinds of responses it yields are essentially subjective, and they may not be appreciated or shared by readers unless the writer supplies good reasons (the Why's again!) for his feelings. (The same consideration, of course, may apply to the Details question What kind of?, if it is interpreted by the student as meaning What do I feel about it?) Lead your class towards the recognition that the degree of subjectivity appropriate to a given piece of expository writing--or descriptive or narrative writing, for that matter--depends upon the purpose of the writing, which in turn must take into consideration readers' needs and expectations. The types of personal judgments that are permissible and useful in a composition about a first-hand experience at home, on a highway, or in summer camp, or in a review of a novel or television play, you should point out, may be totally out of order in a newspaper story or a report of a chemistry experiment; but they may be justifiable to a certain extent in a biographical sketch, for example, or a comparison of historical eras, or a paper offering a solution to a grave social problem. Let your students tell you, and each other, what is meant by such a statement.

Help your students to recognize that a similar rule of appropriacy applies to answers in precise quantitative terms (exact numbers of people, inches, prices, years, etc.) to the Details question How many (much)? Such statistics are indispensable to some kinds of writing, and useful to a degree in other kinds, and quite gratuitous in still other kinds; let your students grapple with this question also.

Follow up the discussions on these two topics with a Checklist direction which alerts students to screen their own and each other's future expository writing (much as they screen television commercials, newspaper editorials, political speeches, etc.) for language that hampers communication because it is vague, undefined, judgmental--or unnecessarily precise.

40. Once again, make use of your students' reading materials as models. Magazine articles with an expository purpose will prove especially suitable, but certain portions of newspapers may be surveyed profitably also: editorials, letters to the editor, and columns or feature articles projecting a definite point of view.

Have your students scan each such selection as a whole, and then paragraph by paragraph. Help them to discover that most of the paragraphs will contain one or two readily identifiable topic (main) or starter sentences, and that the topic sentences are most likely to open the paragraphs but may sometimes appear at the end or even in the middle of a paragraph. Let them find, also, transitional (connecting) sentences that usually point ahead to what is coming but may occasionally refer back to what has already been stated. These procedures will of course help to drive home the idea for your students that what they are being asked to do in their own paragraphs is done all the time by professional, adult writers, and for the same good reasons.

Then ask your students to scrutinize each paragraph again, paying particular attention to the topic and starter sentences, and to the transitional sentences, and determine what information it conveys--that is, what question in the author's outline or plan it answers. This analysis should enable them to classify each paragraph as main (important to the selection as a whole) or secondary (clarifying, illustrating, qualifying, or extending a main paragraph in the immediate vicinity).

Help them to perceive that secondary paragraphs can usually be combined with the main paragraphs to which they refer, and that long paragraphs can be divided into a series of shorter ones. Authors, too, your students can thus observe for themselves, experiment with divisions of their selections into paragraphs.

Examination of the secondary paragraphs, and of the sentences other than the main sentences within individual paragraphs, should also help to convince students of the effectiveness of utilizing narrative or descriptive material to make expository writing clearer, more convincing, or more interesting to readers, as has been recommended in many places in this chapter. Grouping together in sequence the questions answered by the main paragraphs should make it possible for your students to establish the major expository purposes of the various sections of the reading, and of the reading in its entirety, and thus reinforce the concept of planning by asking and answering relevant questions which underlies the whole present chapter.

Let your students then study the ways in which authors have hinted at the main ideas of selections, and at the same time whetted readers' interest, through catchy titles and the use of striking statements, questions, authoritative quotations, or vivid anecdotes as introductions--just as the students have been advised to do. (Let them note, too, the use of similar devices, or of concise summaries, to close expository selections.)

Encourage them, too, to detect the numerous devices which hold sentences and paragraphs together and control the flow of authors' ideas: not just the transitional sentences mentioned above, but also the numerous kinds of conjunctive adverbs and adverbials of time (like those cited in step 16 and on pp. 60, 193, 272, 308;)apt comparisons; independent or dependent clauses that provide coordination or subordination of ideas; and an occasional appositive, verbal phrase, or adjective, usually coming at the beginning of a sentence, which is really a shortened form of a clause.

OUTLINING (PLANNING THE PARAGRAPH OR THE WHOLE COMPOSITION) (cont'd)

Above all, have your students skim the text of a broad variety of expository selections for language which is vague, subjective, or judgmental, on one hand, and objective, precise, exact, on the other hand. Let them decide whether, and why, either kind of language is appropriate to its context; whether an author should have supplied more, or better, evidence for his assertions, or clearer definitions of his key terms; and how an author's success, or lack of it, in making all his statements lucid, and providing sound evidence for them, has strengthened or weakened the overall purpose of his selection.

Suggested Checklist Directions (Select and re-word as needed)

Do I have a complete outline(plan) for my composition?

Before I start to make up my outline, do I know exactly what my topic (subject) will be, and how I am going to develop (treat, write about) it--tell a story about it, describe it, make a statement about it,etc.?

Will my readers be able to tell, from the kinds of questions in my outline, what the main purpose of my paper is (to tell a story, to describe something or someone, to state an opinion, etc.)? Do I need to change or add to the questions in any way?

Whenever I am outlining a composition that tells a story (narrative), does each answer (and detail) answer the question When? for my readers exactly as I want it to? In my first (final) draft, can I make my story more interesting for my readers by moving the answers around a little, like the "flashbacks" in a film or television play?

If any of the answers to the questions in my outline have more than one part, have I organized these parts so that they tell a little story, or so that the most important (interesting) parts come first (or last) in my outline and first draft? Can I move the parts around in any way to make my feelings and ideas clearer to my readers?

Does the first draft of my composition follow what is in the Answers (Main Ideas) and Details columns of my outline? As I write my first (final) draft, can I change (add to, eliminate) any of the details to make my paper as clear and informative (interesting) as possible to my readers?

Have I used the Answers (Main Ideas) column of my outline to help myself to write the main sentences (or starter or topic sentences) in my paragraph (series of paragraphs)?

As I write my final draft from my first draft, can I make my paper clearer or more interesting to my readers by:

combining some of my sentences (paragraphs) into longer ones, or breaking some of my longer ones into shorter ones; or
moving some of my sentences (paragraphs) around, changing their order; or adding new words (literal or figurative/description) or sentences(or paragraphs) that were not in my outline; or
deleting some words, sentences, or paragraphs that were in my outline?

Suggested Checklist Directions (cont'd)

Can I tell for certain which of the details in my outline (first draft) are objective (would be the same for any reader, regardless of how he or she felt about them; are accurate reports; are scientifically accurate; could be measured) and which are only subjective (show my feeling or attitude or judgment only, could not be measured, would not show up on measuring instruments)? Does my topic (purpose in writing, subject-matter assignment) allow me to include any subjective details? Does it require exact numbers?

For each paragraph in my first (final) draft, can I identify one or two sentences (starter or topic sentences) that will help my readers to become interested in my paragraph and to see what the whole paragraph will be about? Can I move such sentences around to different places (beginning, end, or even middle) of some paragraphs, to make the whole paragraph more interesting?

As I write my first draft, can I choose words from my lists of When? words and connecting words (transitional) words (adverbs of time, conjunctive adverbials, subordinating and coordinating conjunctions) to make my paper as clear as possible for my readers? Can I use several different words, and not just the same few words? Can I place them in different places in my sentences (beginning, middle, end), as long as they sound right there to me?

Do some of my paragraphs have, towards the end, some transitional words, groups of words, or sentences that will give my reader an idea of what the next paragraph is about?

Can I make my composition more interesting by comparing some of the things or people I am writing about to others, either in my paper or in my imagination (and also in my readers' imagination)? Can I include some comparisons that tell what the people or things I am describing are not like, or what they don't do or have done to them? Can I use some comparisons (along with When? words, references to what has already been said, and references to what is coming) to help hold the parts of my paper together well for my readers?

Can I use anything in my Answers and Details columns, or my imagination, to make up an introduction for my first (final) draft that will interest my readers and also give them a good idea of the topic and purpose of my paper? (Can I think of an interesting anecdote, a quotation, an attention-catching statement or question, a concise summary--or some combination of these?) Can I make up a strong conclusion in the same way? Can I make up an effective (exciting, dramatic, appealing) title in this way, too?

After I have written my first (final) draft, have I read it through to make sure that:
- it follows my outline just as I intended it to; or
- it is different from my outline, but in ways that will make it clearer and more interesting to my readers?

Alternative and Supplementary Activities

Students who are having difficulty with *paragraph development* or the use of *topic sentences* may benefit from this procedure: Write a short, general sentence on the blackboard, derived from a language activity of interest. (*Examples*: *Baseball is everybody's favorite sport*. *Abraham Lincoln was a great President*. *Water is a very important substance*.) Now have the students expand the sentence through the use of a variety of Slotting and Expansion techniques until the sentence becomes very, very long and involved. Then ask the class what might be done to clarify the ideas expressed, for possible readers. Help your students to discover the value of starting with the original short sentence again, but this time expanding it through the creation of *additional*, *separate sentences* alongside the original one.

You might have the class work for the best possible sequence of these additional sentences, through Movability, and experiment with other placements for the initial sentence itself (at the end, in the middle of the paragraph). You might also have them use further Expansion on the additional sentences, to enrich them, or Embedding, to connect them coherently. Do be sure, though, to help your students to perceive why they have created a *paragraph*: The whole selection is on the same *topic* sentence; and that sentence *sums up* the entire selection.

To reinforce these undertakings, have your students take some of the additional sentences and generate whole new paragraphs around each of these--in the manner suggested on p. 204 above. In other words, ask them to treat each of these additional sentences as a new topic sentence.

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Students who resist the idea of outlining a composition beforehand, or who have grown tired of it, may find the following procedures useful and satisfying.

Have such students write a composition *without* any kind of preliminary outlining or planning. A day or so afterward, on a separate sheet of paper (or on the blackboard, if this is a group activity), have them jot down all the important questions they can think of, that a reader might want to know about the topic. Have them place these questions in a logical order. Then have them check the questions against the composition, and change the composition accordingly--so that it answers all of the questions, the answers are in the same logical order as the question, and redundant or unimportant or irrelevant material has been eliminated from it.

Through repetitions of the procedure in many different writing activities, help your students to perceive that outlining (planning) can be done either before or after a first draft is written, but that *preliminary* outlining will save them time and effort in the long run.

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Completely "free" writing is still another way of beginning a composition--in addition to Sentence Synthesis, the Framed Paragraph, "starters," and Outlining. It appeals to students at many grade-levels, particularly those who enjoy being "creative," or who feel constrained by any kind of preliminary structuring of writing experiences, or who are still ill at ease when they must express themselves in writing. And it is especially effective when the initial experience in the "communication spiral" (see p. 25) has stirred up strong feelings or excitement in the class.

Have your students "brainstorm" their reactions to the film, the musical selection, painting, the field trip, or the like--jotting down quickly whatever words or phrases come to mind. Then have them think of a possible composition which some or all of the words and phrases suggest. Let them write a first draft, utilizing whichever of the words or phrases they like, and adding new ones through the Slotting or Expansion techniques. When they have completed the draft, praise them for their creativity.

This procedure can also be used to reinforce the Outlining technique. That is, you can ask your students to write a possible narrative (or descriptive, or expository) composition which could be developed out of the "brainstorming" material. The first draft could then be analyzed by the writer (and his classmates) to determine what questions it answered, and in what sequence.

The "brainstorming" itself will afford students good practice for step 9 of the Outlining technique (thinking of details); and assembling a first draft from words and phrases is a skill required within the Sentence Synthesis technique as well as at steps 7-11 of Outlining. Both of these operations--together with proofreading for the questions answered by a first draft, and for the coherence of the answers--will be involved whenever students are asked to develop a composition from "starters" such as those illustrated in the next chapter of the Manual.

APPENDIX.

SUGGESTED WRITING ACTIVITIES

Some writing activities which seem well suited for the application of techniques in this Manual at various grade-levels are:

Experience charts and stories

School and classroom newspapers and magazines - news and editorials

Commercial newspapers - descriptions and synopses of current events, feature stories, editorials, letters to the editor, etc.

Letters (friendly, business, thank-you, invitations, condolences)

Directions for a game, for traveling, for a project
Descriptions of science experiments and projects

Arithmetic problems

Summarizing information and/or answers to questions from various content areas

Individual or committee reports

Announcements, notices, advertisements

Captions and labels

Biographies and autobiographies

Scripts for radio, television, plays, special programs

Commentary for slides, filmstrips, student-made movies

Diaries, real or imaginary, individual or class

Class logs

Opinions, predictions, or recommendations about important personal, school, community, national, or worldwide trends or problems

Writing an original textbook (e.g., social-studies chapters)

Stories for holidays, experiences with pets. hobbies, travel, etc., important historical or scientific events or eras, local historical or current events, imaginative tales

Writings expressing moods, reactions, and feelings toward music, art, plays, trips, quotations from various sources

Writing reactions or feelings to sensory experiences of sight, sound, smell, touch and taste in various situations (at home, school, on the playground, in the city, country, etc.)

Suggested Writing Activities (cont'd)

Critical evaluations of television commercials, newspaper or magazine ads

Original commercials and ads

Class literary annuals

Some "starters" that may help to motivate students at various grade-levels to write expressively are:

Unfinished Sentences (for ad hoc writing activities)

A funny thing happened...(The funniest thing that ever happened to me...)
Have you ever tasted squid (snails, octopus, etc.)...
My favorite pastime (food, outfit, game, TV character, book, movie, pet, song, recording artist, sport, friend, etc.)...
Some television programs...
One night I woke up so scared I...
One morning I awoke to find...(When I woke up this morning...)
Sometimes I have strange feelings about...
I am never so happy (sad, elated, dejected, miserable, etc.) as when...
If only...
I am thankful for...(I am glad to have...) (I wish I had...)
From 8 to 8:30 this morning (or any other time span)...
Last weekend...
I think school (homework, teachers, etc.)...
Governor Jones (the name of any person in the news or prominent in the community, nation, world)...
Veterans Day (any other holiday) is...
I've always wanted to...
Have you ever been so angry (worried, anxious, scared, etc.) that...
The fire prevention program yesterday (any other program)...
The saddest (happiest, strangest) word (expression) in the English language is...
Cindy has a mouse (gerbil, salamander, tarantula, etc.)...
The MOST (beautiful, exciting, etc.) thing in the world...
Popularity consists of...
My parents' point of view concerning_____differs from mine in that...
Teachers who influenced my life in positive (negative) ways did this by...
A true friend will tell you when you are wrong about...
The person in public life (today, in the past) I'd most like to emulate is...
A period in history more suited to my ideas and temperament is...
If I could make a drastic (only a minor) change in the world today, I'd consider...
The human quality that appeals to all classes of people is...
In my opinion, three-day national holidays...
Questions I would like to ask my great-greatgrandparents (or great-great-grandchildren) would include...
My predictions for the world of 2001 are...
The most wonderful (exciting, important, dramatic, tragic, etc.) moment in anyone's life occurs when...
An invention that is sorely needed today is...

Suggested Writing Activities (cont'd)

Starter Sentences (Complete)

What a rainy (sunny, windy, etc.) day this is!
Autumn (any other season) is the nicest time of the year.
Some people (friends, rivals, employers, teachers, etc.) are completely unpredictable!
My tastes in sports (hobbies, food, clothing, etc.) have changed (stayed much the same) over the years.
Our dreams (ambitions, plans, hopes, etc.) sometimes do come true.
Twenty-five years from now, my best friend will deliver a speech at a testimonial dinner in my honor.
The time of day affects me in certain ways.
Children are much more fortunate (less fortunate) than adults.
A desire for wealth (power, prestige, fame) is what makes the world move.
Colleges should (should not) be open and free to everyone who wants to attend them.

Single Words or Phrases

Pollution Safety War Baseball Chocolate-covered pretzels
Women's Rights Friday the Thirteenth Snow Mars Graduation
Elephants Homework Power Ghosts Hot-rods Jazz Mosquitos
Joy Discovery Priorities Countryside Parents Ocean
Halloween Slavery Anger Feet Drums Purple

Unfinished Stories

While hiking through the woods one beautiful summer day, Susan and Alice took off their shoes and waded in a sparkling, cool stream. They had followed the stream farther than they realized, when suddenly a summer shower sent them scurrying back to find their soggy shoes and socks. How would they ever make it home in sopping wet footwear, since they obviously could not walk barefooted through the dense undergrowth?

Mr. and Mrs. Smith had long ago promised Jimmy a dog, but there were always some good reasons why they were not able to keep their promise. First, there was the small apartment. Then after they had moved to a house, there was the problem of the unfenced yard. When Grandmother came to visit for several months, her allergies to dog hair prevented Jim from having a dog for a while longer. Finally, Grandmother left, and the time seemed to have arrived at last.

It was a shattering decision for Mike to make. "Into every life some rain must fall," he muttered to himself philosophically, "but why must I have a downpour?" Would his whole life be ruined by a wrong decision now, or would he be able to handle the consequences? What alternative did he have?

John and Mary had dated casually during the fall season--football games with the crowd, hamburgers or sodas after school with whoever wandered down to the local eatery--but now friendships were beginning to pair off into more serious alliances. Both John and Mary had reservations about how committed they wished to become during Senior Year. They wondered how easy it would be for either, or both, to break it off after graduation.

RELATED READING ACTIVITIES

Whenever it is appropriate, connect writing activities with reading activities, as well as with oral discussion. Here are some ways of doing this:

A. In the lower-elementary grades, the connection can be made quite easily through the use of the language-experience approach. Students can, for example, dictate (and then read back) sentences and words during the application of the various Slotting and Expansion techniques and the Framed Paragraph technique. Reading back, and discussing, experience stories is also an appropriate activity.

Then too, when Slotting or Expansion techniques are being used, the words elicited from the students can be used as phonic models. Such words can also be utilized to develop generalizations or understandings about structural analysis, and to teach about homonyms, antonyms, synonyms, figurative language, etc. Furthermore, the Slotting and Expansion techniques can help the students to develop skills in contextual analysis, and thus promote reading comprehension.

During Slotting and Expansion, offer basal-reading vocabulary words or spelling words to supplement the words contributed by the students. The comprehension of such important kinds of words can be reinforced through application of Sentence Synthesis.

Whenever possible, anticipate any new, difficult vocabulary words. If the students are able to use dictionaries, have them do so. Remind them, too, of any glossaries or explanatory notes found within a selection. If necessary, and especially in the lower grades, define the words yourself beforehand. Reinforce such words (or synonyms for them) through the Sentence Synthesis and Framed Paragraph techniques, and by inclusion of such words in illustrative sentences in other techniques during writing activities.

These suggestions can be particularly pertinent when students are having problems with comprehension in their reading. It is extremely helpful to link reading and writing activities in meaningful ways for such students. However, when words which are new or difficult present specific attack or recognition problems, teach the students to identify the meanings of the words through word-recognition techniques first. Then reinforce the comprehension of such words through writing activities, as suggested above.

If some students have particular phonics difficulties--initial consonant clusters, for instance--try to have them correct their mistakes through use of contextual clues. That is, if a student reading aloud a story about Abe Lincoln as a country grocer says school instead of store, ask whether school makes sense in terms of what he and the other students have been reading aloud and summarizing. As far as he can go, let him try to find the correct word, store, from his perception of the subject-matter. (It will help the slow readers as well as all other students if you insist on looking for clues before reading is begun; on fairly fast silent reading for over-all comprehension; and then on oral reading by stages, punctuated by discussion and with as much natural phrasing as possible, even for the slower reader. These steps will help to promote thinking and listening skills, and will thus help to enhance reading comprehension.) After the reading is over, give the student individual help by having him use words like *store*, *school*, and other troublesome words in Sentence Synthesis, and then by having him expand the paragraphs or sentences he produces in Sentence Synthesis into a longer composition, with expanded, detailed sentences. Use the same procedure for students with other types of phonic difficulties that you specifically identify in your regular diagnoses of reading problems. Also, enrich the students' working vocabularies by reinforcing through Sentence Synthesis any new words that they have come across or skimmed from their reading which are *not* difficult for them but simply have not appeared thus far in their writing and/or speaking.

At times, have the students (as a class, or as individuals) go back and read once again a selection that was originally read weeks or months before. Use this re-reading (and any discussions or compositions that are tied in with it) as a way of periodically observing growth: improvements in specific reading skills, over-all comprehension, and personal appreciation. That is, use a re-reading activity as an evaluation device, just as you use a re-writing activity to detect improvement in writing. The student should get much more out of his reading, the second time, than he did on the first occasion--especially if he has done a good deal of other reading (and writing) between readings.

B. At all grade levels, let students use each other's *writings* as *reading* materials. Edit, type, and duplicate useful examples of students' writings for distribution. The stories that students write can be used in the same or other classes as additional readers, from the pre-primer level up, beginning with class experience stories. The expository, descriptive, and narrative compositions one student writes can be taken by other students and examined for clues, anticipated, paraphrased, condensed, summarized, or expanded. Booklets written by students for a subject-matter area such as Science or Social Studies can be used by other students as supplementary reading (and rewriting) materials. The utilization of students' writings as reading materials is an important way of bridging the gap psychologically between the world of reading matter and the realm of individual writing.

Create further connections among writing, oral work, and reading by treating the compositions that students write and read aloud as if each one were an individualized reading assignment. That is, have the other students discuss and analyze the content, structure, ideas, characters, etc. in the composition, and expand upon the story or essay imaginatively, just as they would do to a reading assignment in a book or newspaper. Conversely, have them treat their *readings* as models for some particular aspect of writing organization, mechanics, or, above all, style, in terms of the criteria on the class's Writing Checklist at that time. Specific suggestions for this activity will be found in many of the techniques in this Manual.

C. Have the students rewrite, sentence by sentence, portions of the stories and articles thay have been reading.

Especially in the primary grades, the sentences and vocabulary in the pre-primers and children's magazines are apt to be less mature than what the students themselves are capable of. Have the students apply the various techniques in this manual to reword, lengthen, and combine such sentences--Slotting, Movability, Embedding, the Passive Transformation, etc.--whatever the students need. Praise them for their "grown-up" writing when they compare what is on the printed page with their own reconstructed versions.

In the intermediate grades and above, have the students do the rewriting step by step, and before they have concluded the reading. (In the process, you will also be teaching previewing skills.)

The first step is to have the students begin to outline the reading material. When you introduce and motivate the reading, ask the students to look for clues as to what might be in the article, chapter, story: the title; illustrations and captions; sub-headings; topic sentences in the opening, middle, and as much of the ending as you may want to give them without letting them lose their curiosity about the conclusion of the story. From a discussion of these clues, help the students to make up a list of the kinds of questions the story is likely to answer--as the Outlining technique prescribes--and put these questions in proper order. Ask them to supply whatever answers they can, before the story itself is read. Then have them read the story --silently at first, for over-all comprehension, then orally, with natural expression--and with the readings punctuated by discussions in which they summarize what they have learned so far about the answers to the questions on the outline, react personally to what they have read, and anticipate what is to come. (If they have trouble answering any question, have them skim the section being summarized to find the answer.) Then ask them to skim the completed reading for vivid, descriptive words and word-groups that they might want to use in their rewritten version, putting these words into the Details column of the outline, alongside the appropriate question and answer. When they do their rewriting, treat the compositions as if they were original compositions; have the students evaluate them accordingly from the Checklist, and rewrite them to improve style and sentence structure. As above, praise the students for their creativity.

When the students seem able to outline a reading selection beforehand, vary the above procedure by having them write a whole predictive composition from this outline--what they think the reading selection will contain. If they cannot answer all the questions, have them think of (and justify in discussion among themselves) answers that seem plausible in the light of the clues which the title, illustrations, etc., suggest. After the compositions are written, have the students read the selection in the same way as in the procedure above. Then start a discussion in which the students compare their written versions (and answers to questions) with those in the read selection: Which version did they like better, and why? Emphasize the fact that variety is the key here, just as in the post-reading compositions above: Both the students and the author worked from the same outline, and came up with stories and essays that differ only in slight ways. Praise the students for their creativity.

Vary both above procedures by having the students read a selection with little preparation except for a motivating experience and your comment that the reading matter will in some way follow up on the interest which they have expressed in the motivating experience. Then have the students work up an outline for the reading matter, paragraph by paragraph, after they have read it through silently for over-all comprehension: the questions taken up in each part, the answers given, the descriptive words (details) used. Help them by having them do Sentence Reduction on each sentence in the paragraph, so that the key words will be emphasized. Do not carry Sentence Reduction so far, though, that descriptive words will be deleted altogether.

Go from this outline to having the students shorten each paragraph to just a sentence or two besides the topic sentences--something close to a summary of each paragraph. Finally, have them go on to a summary of the whole selection: all the topic sentences identified and combined through Embedding into one concise paragraph. Give the students considerable practice in such condensation and summarization.

Conversely, have students work additional words and sentences of their own thinking and imagining into each paragraph--more in the way of illustrative sentences and details. Let them use a variety of Expansion techniques. (This latter procedure would be particularly useful if the selection came from a subject-matter unit which you were currently teaching. The students would have to utilize what they had learned in the subject-matter area--what the Pilgrims did on board the Mayflower, how bears hibernate in the winter--to add accurate material to each paragraph or sentence in this type of expansion.)

Have the students read (and outline) only part of a reading selection: the beginning or the ending, for example, or everything short of the final paragraph. Encourage them to try to supply the missing parts. Have them read the selection for the missing parts, and compare the written versions with the printed versions, as above.

Ask the class to read only the headline and summary-lead paragraph of a newspaper story, and fill in the rest of the news story by way of a journalistic composition. Have them compare the two versions, the printed and written, as above.

Periodically, take provocative sentences more or less verbatim from the students' readings, and use these as "starter" sentences for ad hoc compositions. Sentences such as Sometimes I feel that I can do anything I set my mind to, or Can any two people ever really understand each other? or I wonder whether parents ever remember what it's like to be very young --extracted with little or no change from stories or essays about young people--can generate compositions which can lead to productive discussions in their own right, or can be used to facilitate comparisons between the opinions of characters in the readings and those of the real-life authors of the compositions. (See items 5-7 in section D, below.)

If the students are comparing two versions of the same story, their own written version and the printed version, as above, have them write expository compositions in which they explain the reasons for their preferences.

Have the students convert one literary form into another. Ask them to take a reading selection, outline it, identify its major purpose (narrative, expository, or descriptive) and rewrite it in order to change it into another of the three forms. In more mature classes, have the students take a printed poem, subject it to Sentence Reduction, and convert it into a written prose composition. Or have them take a printed playlet and convert it into a short story. Or have the students reverse such steps--prose into poetry, short story into playlet, etc.

D. The most obvious type of linkage between reading and writing occurs when students write about what they have read.

In the upper-elementary grades and above, when the students are reading expository material, have them look for and get ready to write (and talk) about such factors as:

1. author's purpose and point of view
2. main and secondary ideas
3. use of details
4. consequences for the reader's thinking and actions--stated or implied

Also have the students consider such factors as:

1. the kinds of evidence which the author supplies, and its validity
2. the author's underlying assumptions and biases
3. use of emotionally charged or slanted language
4. the manner and degree to which the author treats diverse points of view
5. comparison of treatment of the same subject-matter in other readings

If the students are to read narrative material, have them write and talk critically about such matters as:

1. the soundness of the plot
2. the most/least interesting parts of the story--and why
3. the ending of the story--is it interesting or not, and why
4. the development of major and minor characters, and why they are major or minor
5. how one character compares with another, or with real people known to the students, or with characters in other readings

6. the actions of the characters, compared with our real-life actions or those of characters in other readings
7. the lessons about real-life people and events learned from the story
8. the importance of the settings (time and place)
9. the author's use of language (e.g., descriptive language, figurative language, etc.)

If the students are to read descriptive material, have them write and speak critically about:

1. the over-all impression created by the author
2. the author's overt and underlying attitudes towards his subject
3. the use of key words
4. what is left out, as well as what is put in and/or emphasized

Naturally, the divisions here among the three kinds of reading materials are artificial. The same kinds of thought-provoking questions may apply to more than one type of reading assignment.

Perhaps the best kind of thought-provoking question is that which stimulates the student to consider and justify a change in some aspect of the reading. For example: How would the story differ if it took place today instead of in 1850? Or if the hero were young instead of old? Or if you were born the hero?Or if the setting were the Eastern seaboard instead of the Midwest? Or if the pioneers had not arrived on time at the end? How would the article on the Middle East differ if the writer were a Communist instead of an American? How would the description of New York City differ if the article were written for young children instead of adults? And so on.

Wherever possible, substitute a composition requiring thoughtful planning and careful writing and rewriting--even if it is only a paragraph long--for a routine follow-up assignment to a reading activity in which the student merely answers the literal or factual questions in the book. A composition in which the student explains imaginatively what he would have done if he were President in 1898, or in which he tells the story of the Cubans' hardships in a detailed description or narrative, or in which he explains what Puerto Rico and the Philippines owe to the United States--such a composition is much more thought-provoking, and requires more understanding of subject-matter, than a mere series of Who, What, When, and Where questions. (It is also a good deal more interesting for most students!) You can ask for such imaginative and critical kinds of written homework or in-class writing assignments in almost every subject-matter area of the curriculum.

Whatever the topic or question, encourage the students to skim the reading materials under discussion for relevant ideas and details that they will need in outlining, writing, and improving their compositions.

Above all, remember that a writing activity based upon a reading should be motivated beforehand, should reflect the students' interests and purposes--just as the reading activity which precedes (or follows) the writing activity should be.

E. Use reading activities as a bridge between separate writing activities. For instance, if in the discussion following the reading-aloud of a composition, the students show an interest in knowing more about the topic or characters or setting contained in the composition, suggest further readings (class or individual, and in alternation depending upon individual needs and abilities) to allow the students to follow up on that interest. These additional readings can then form the basis of new compositions; and so on.

Vary the kinds of reading materials, as well as the writing activities. Depending upon the needs and maturity of the class, alternate among class readers, library books, textbooks, and live materials such as newspapers and magazines; and between assigned readings and free, individualized readings that satisfy the specific needs and interests of the individual student at that time. If the students are reading in class, have them read collectively-assigned materials silently; but encourage, at times, oral reading when each student is given a different, individual assignment, and apply the same criteria of expression and phrasing to the reading-aloud of an individual assignment in a book or newspaper as to a reading-aloud of written work. Be sure that the oral reading has a purpose which makes it worthy of an audience.

F. Beginning with the intermediate grades, when a fairly large number of link-ups have been established between writing and reading and the students are reasonably proficient at planning and writing all three basic kinds of compositions, begin to plan for group or committee work involving both kinds of skills.

Gradually allow and encourage the students to plan units of their own on the basis of class interest--in Science or Social Studies, especially.

As with individual compositions, encourage and help the students to pick out the topic of the committee report; the purpose and audience; the questions to be answered (the sub-topics); and the over-all order of the sub-topics. Together with the class, work out a time-table not only for the initial planning, but also for the library research; the preparation of the first drafts of the individual committees; the rewriting of such reports by committee members, following their outline and checklist; and the order of final presentations by the committees. As far as practicable, the order should be that of the agreed-upon outline for the over-all report.

Help the students to choose the committees in such a way that each member can work fairly easily with all the others. Encourage imaginative presentations--television programs, or round tables, or playlets --in accordance with the class's interests. Remember that some students have special talents as artists, stagehands, or speakers, etc., which can and should be utilized in such presentations.

In the library research, help the students to make use of clues again in finding their subject-matter--from sections of the library to book titles, tables of contents, indices. In the note-taking, insist on paraphrasing, on condensation, on skimming for relevant material only. Before the presentation goes on, be certain that each committee is itself satisfied that its work answers the questions in its section of the outline; that it has prepared its report in final written form, so that it can be distributed to the class; and that the entire outline, for the whole report, is available on the blackboard and in printed (duplicated) form so that the students at their seats can refer to it and include it in their notebooks. The students can then fill in this outline by taking concise notes during the presentation. Make sure, too, that each committee is prepared to answer questions from the rest of the class.

Have the students evaluate the committee's work in writing after the presentation--how well it answered its questions, how interesting and well planned the presentation was, what concrete suggestions the class can offer for future committee work and presentations.

LINGUISTIC EXPLANATIONS

Introduction

This section of the Manual is intended to help teachers to understand the linguistic concepts underlying the various techniques. A careful effort has been made to describe these concepts clearly and logically; numerous examples have been included within the text, and technical terminology has been kept to a minimum. The general linguistic approach here is eclectic; it draws insights from the major schools of the so-called "new grammars" (Structural, Transformational-Generative, and Tagmemic), but it maintains a firm connection with those aspects of traditional grammar that are still broadly accepted within the field of Language Arts instruction.

This portion of the Manual is not intended for direct use by students. Teachers in the upper grades may wish to incorporate some of the linguistic concepts into their instruction of formal grammar or the theory of language--just as they may wish to use the writing techniques themselves as preparation for the inductive teaching of grammar.

However, instruction in Composition does not require, or benefit materially from, preliminary classroom lessons in any kind of grammar, new or traditional. Investigations, beginning more than half a century ago, have repeatedly supported this hypothesis. The most that can be said is that the teaching of Composition may be facilitated somewhat, from the intermediate grades upward, if students are familiar with the meanings of the labels for the major parts of speech and grammatical constructions. (And these, as suggested above, may be taught inductively--as an outgrowth of students' writing.) What is far more important and relevant for Composition instruction is the fact (pointed out in the beginning of the Manual) that the average native-born English-speaking student already knows his language by the time he enters elementary school--knows it, not as a formal theory, but as a system of working intuitions and habits which enable him to communicate the ideas,feelings, and attitudes which are meaningful to him.

LINGUISTIC EXPLANATIONS

Sentence Synthesis

Individual words, or groups of words such as phrases or clauses, are the bits and pieces with which we build sentences.

By themselves, a random series of words will have no meaning. To put them together into a meaningful sentence, we must

1. know the individual meaning of each word or group of words
2. connect them in a way that forms one of the basic sentence-patterns (see p. 256)
3. supply any new words or word-groups that will make the sentence complete
4. add suffixes to some of the words (such as -s on plural nouns, or -ed on past-tense verbs) to make the sentence grammatically correct.

Usually we will find that it is possible to create more than one sentence from the original words and word-groups.

The four major parts of speech in our language are nouns, main verbs, adjectives, and adverbs. These have definite vocabulary meanings. The other parts of speech--articles, coordinating conjunctions, pronouns, linking and auxiliary verbs, and prepositions--have little or no definite vocabulary meaning. They are called "function words" or "structure words." Their main purpose is to fill out a sentence, clause, or phrase, and to inter-relate the vocabulary words or (like suffixes) to supply grammatical meanings to the vocabulary words.

The particular function words, suffixes, and word-order that a student chooses, in filling out a sentence during this technique, will assign a specific part of speech to a vocabulary word which is capable of being more than one part of speech. Starting with a word like yellow, for example, the student may make it an ordinary adjective in a sentence like I saw some yellow birds, or a noun in a sentence like Yellow is a happy color, or a verb in a sentence like The white curtains yellowed over the years. Each of the four major parts of speech has certain suffixes, function words, and positions in a sentence that are associated with it. These "grammatical devices," as they are called, are made use of in all of the techniques in this Manual, to elicit specific kinds of language from the student. Native-born English-speaking children already have an intuitive, unconscious knowledge of most of the grammatical devices by the time they reach kindergarten, in the sense that they can make use of them in oral communication.

Slotting: The Kernel Sentences (cont'd)

In the English language, the order in which we put words together to form sentences is an especially important grammatical device. A random series of words like *large saw boy dog the yesterday the* is meaningless. We have to put the words into a certain arrangement, or order, for them to make sense. With these words, for example, one kind of order could give us *Yesterday the boy saw the large dog*; another type of order could give us *Yesterday the dog saw the large boy*. Each of these sentences would have a different meaning from the other. The larger the series of random words we start out with, the greater the number of possible sentences we are likely to be able to form from them.

When we put random words into order, we automatically arrange them into one or more of seven basic sentence-patterns (or "kernel sentences"). These basic patterns, which are given below, are learned by every English-speaking person when he is a small child--at the same time that he is learning his basic oral vocabulary--at home, from adults. By the time a child enters kindergarten, he is apt to be using (or at least understanding) all of these sentence-patterns. Every sentence that a child in school utters or understands--whether the sentence is large or small; simple, compound, or complex; a statement, a command, or a question--fits into one or more of these basic patterns, or can be derived from them.

On the other hand, a child with a *foreign*-language background may have to *learn* these patterns in school. Spanish-speaking children, for example, *must* have a good deal of oral practice with the kernel-sentence patterns at the very beginning of their language instruction in the primary grades. Until such a child has shown oral mastery of the kernel sentences, he may be seriously handicapped in the use and comprehension of the written and printed language.

The kernel sentences show the various ways in which we can combine a subject, a verb, and one or more "complements" (nouns, adjectives, or adverbs in the predicate that *complete* the over-all thoughts of the sentence). They are as follows (with the key words in each part of the sentence underlined):

1.	Subject	Intransitive Verb	(Adverbial Complement)
	The *visitors*	*walked*	(*slowly around the room*).
	A few *relatives* of ours	will *arrive*	(*tomorrow*).
2.	Subject	Linking Verb	Predicate Noun (the same in identity as subject)
	Everyone in this class	*is*	a very good *student*.
	Bill	had *become*	the town's *architect*.

Slotting: The Kernel Sentences (cont'd)

3. Subject	Linking Verb	Predicate Adjective (describing subject)
The train	was	late yesterday.
All your friends	will be	happy over the good news.
The senior citizens	seemed	tired after the field trip.

(Sentences with "Sense Verbs" fit into this pattern also.)

A drink of cold water	can taste	good on a hot day.
Our roses	smell	fresh and sweet.

(Sentences with an adverb or adverbial phrase following a linking verb fit into this pattern also.)

The book	was	on the desk.
The concert	is	tonight.

4. Subject	Transitive Verb	Direct Object (noun different from subject, except if a reflexive pronoun appears here.)
The children	are writing	the school play.
The famous batter	hit	the ball for a home run.
George	cut	himself while shaving.

5. Subject	Transitive Verb	Indirect Object, Direct Object (Two nouns, different from each other and from subject, unless either object is a reflexive pronoun.)
Frank	should give	us some candy.
This little girl	will not tell	the class a true story.
Mary	bought	herself a red dress.

(This type of sentence has a common alternative form. We can put the Direct Object right after the verb, and then make the Indirect Object the object of a prepositional phrase.)

Frank	should give	some candy to us.
This little girl	will not tell	a true story to the class.

Slotting: The Kernel Sentences (cont'd)

6.	Subject	Transitive Verb	Direct Object	Object Complement Noun (same in identity as direct object)
	The club	may elect	George (as, to be)	its leader.
	I	consider	Helen	a born musician.
	She	regarded	herself (as)	a future movie star.

7.	Subject	Transitive Verb	Direct Object	Object Complement Adjective (describes direct object)
	They	deemed	my proposal (as)	foolish.
	The housewife	scrubbed	the dishes	clean.

Note that in the above examples, pronouns are sometimes shown as alternatives to whole noun phrases. Similarly, a structure such as an infinitive phrase, or a participial phrase, or a clause, may serve as a subject or complement in any of the basic patterns. For example, the following sentences would be illustrative of pattern 4 (Noun, Verb, Direct Object):

The class wanted Henry to speak to the principal on Tuesday.
Jogging a mile a day may improve your health.
Jack liked to watch the Yankees play.
Whatever the speaker said always provoked loud applause.
I can see that my gift pleased you.

Sentence Reduction

Just as any kernel sentence (see p.256) can be expanded by the addition of modifiers, so a sentence that is already expanded can undergo the reverse process: reduction. That is, any modifiers can be gradually taken out and, along with them, function words; and what is left, at the end of the process of reduction, is the bare "skeleton" of the sentence: the key one-word vocabulary items (simple subject, main verb, and noun, adjective or adverbial complement).

Example:

The wise old doctor was slowly driving a car to his office yesterday.
Doctor driving car office yesterday.
Doctor drive car.

What remains is essentially a kernel sentence, pattern 4 (see p.257). The sentence will still have some meaning, though (as if we had converted it into economical telegram form), because these remaining words are the "thought units" of the sentence, and the word order in which they are organized is still the same as in the original, unreduced sentence.

Sentence Reduction (cont'd)

In any unreduced sentences, the key words can often be distinguished from the other words by their greater stress (volume), if the sentences are read aloud. In general, key words (especially simple subjects and complements) take more stress than their modifiers, and much more stress than function words (although any kind of word coming at the end of the sentence is likely to receive the strongest stress in the sentence).

Reduction can be a useful technique in itself, especially where students have gotten into the habit of producing sentences that are too expanded, so overloaded with modifiers that both the writer and his readers are apt to lose sight of the key words. But a second purpose for Reduction is as a preparation for other techniques (such as Embedding) which require the student to break down the sentences he has written and create new sentences, or other kinds of structures, out of them by changing the order of the key words or by adding new suffixes, function words, or modifiers to suit his purpose.

Sentence Inversion

The normal pattern of the kernel sentence (see p.256)calls for complements to go into the predicate, after the verb phrase. Occasionally, though, we may move a complement to the very beginning of the sentence--for variety's sake, or to give the complement special emphasis. For instance, we can bring forward:

A direct object:	Mary, he saw every day.
An object complement:	George, the class named president.
A predicate adjective:	Sad the day seemed.
A predicate noun:	An athlete he is not.

When a predicate adjective or noun is moved, the order of verb and subject may also be changed. If there is only one verb, it may precede the subject.

If the verb has one or more helping verbs, only the first helping verb moves before the subject, usually. Or we may "create" a helping verb to make the movement possible (as in the second sentence below, where the verb "felt" has been changed to "did feel").

Examples:

A wise man was my friend Mr. Smith.
Very discouraged did I feel that night.
A bookkeeper had John been, until he went to college.

Or a present or past participle that is either the main verb or a verbal adjective may be moved to the front of the sentence.

Sentence Inversion (cont'd)

Examples:

Combined with this substance, during the experiment, were other chemicals.
Adding to the confusion in the classroom was the noise.

Adverbial modifiers of the verb can also be moved to the front of the sentence. In such a case, too, the order of verb and subject may be reversed.

Examples:

Very early had the stadium begun to fill up.
Soon came the messenger with the glad tidings.

To add to the emphasis which a forward position in the sentence gives, a complement may also be set off with a comma, and, in speaking or reading aloud, read with special stress and a slight pause afterwards. This device is often used when, in a pair of parallel sentences, each containing a complement, the first complement is in its normal place and the second has been moved forward.

Example:

The boss promoted Tom to a much better job.
Fred, he discharged.

The Passive Transformation

Any sentence that contains a direct object can almost always be constructed in two ways. The "active-voice" construction--the one we use most of the time--means that the subject will precede the verb, and the direct object will come somewhere after the verb. The "passive voice" construction means that the direct object or indirect object becomes the new subject, while the old subject becomes the object of a prepositional phrase at the end of the sentence.

Examples:

John read the book. The book was read by John.
Frank gave Mary some candy. Mary was given some candy by Frank. Some candy was given (to) Mary by Frank.
The class named George its chairman. George was named (its) chairman by the class.

The verb phrase in a passive-voice sentence always has at least one helping verb (as in is read, was read, has been read, is being read, will be read, might have been read, etc.). These helping verbs always include, just before the main verb, some form of to be, and show the tense and mood of the whole verb. The main verb is always a past participle.

The Passive Transformation (cont'd)

Passive-voice sentences have the same meaning as the active-voice sentences from which they have been derived. They are utilized either for variety's sake or to emphasize a direct object (as in *George was elected by the class, instead of Frank*, or in a newspaper headline like *Secretary of Agriculture Is Greeted by Farm Workers*). It is also possible, in a passive-voice sentence, to leave out the prepositional phrase containing the old subject. We might want to do so, if, for example, the original subject happened to be unknown (as in *Several cars were stolen in the city last night*).

Generally, we do *not* create passive-voice sentences if the subject in the original sentence is a pronoun (as in *I gave George an apple*). The passive voice would be awkward in such cases.

The Expletive Transformation

Sentences may sometimes be changed in form so that the sentence opens with a word which is not the real subject, but an "expletive," or "dummy subject." The actual subject comes somewhere after the verb.

Examples:

There were three chairs in the room.
It is easy to see that you have been painting.

There and *It*, the expletives, are merely signal words, telling us that the real subjects are coming later. If we eliminate such signal words and turn the sentences around into normal order, we get *Three chairs were in the room* and *That you have been painting is easy to see*. The noun phrase *Three chairs* and the noun clause *That you have been painting*, the genuine subjects, are now in their normal places.

In general, the expletive form is wordier than the regular form and should be used only for variety or to give special emphasis to the real subject or the complement. However, it cannot always be avoided or reshaped into the normal sentence form without some rewording. A sentence like *There was a good reason why my homework was late*, for example, can be reshaped, but some rewording will be necessary (*My homework was late for a good reason*).

The expletive *there* is followed by either a singular or a plural verb, depending upon the number of the actual subject (*There is a chair*....*There are* (*were*) *three chairs*....). When *there*, at the beginning of a sentence,is really an adverb, and not an expletive (as in *There is your hat on that table*), it is distinguishable because it takes somewhat stronger stress in speaking than the expletive would, and because it can be moved towards the end of the sentence (*Your hat is there on the table*). The expletive *it* takes only a singular verb after itself. When *it* is a pronoun, rather

The Expletive Transformation (cont'd)

than an expletive (as in *It is very large*....*It looks like rain today*....), the change into normal sentence order will not be possible, since the sentence already opens with the true subject (*It*). As a true subject, *It* stands for a specific noun phrase (*The book is very large*....*The weather looks like rain today*), and hence cannot be removed from the sentence.

The word *what* may function somewhat like an expletive in sentences exhibiting the so-called "cleft transformation."

In this transformation, which has several forms, a sentence may be cut in half just after the verb phrase. The subject and verb phrase now become parts of a noun clause (the subject of the new sentence) for which *what* is introduced as a clause marker. The complement of the original sentence remains as the complement of the new sentence as well, and follows a new linking verb. Both the verb phrase and the complement may undergo changes in structure.

The effect of this change is to give special emphasis to the old subject, or the complement, or both.

Examples:

My friend Tom loves strawberry shortcake. What my friend Tom loves is strawberry shortcake.

The king finally decided that the rebellion must be crushed. What the king finally decided was that the rebellion must be crushed. What the king finally decided to do was (to) crush the rebellion. What the king finally decided upon was (the) crushing (of) the rebellion.

Or the "cleavage"may take place just before the verb phrase in the original sentence, with only the subject being retained in the new noun clause, and the whole predicate of the original sentence becoming a complement structure in the reconstructed sentence. In this pattern, the verb *to do* is inserted in the noun clause.

Examples:

John eventually left his native state for the West. What John eventually did was to leave his native state for the West.

This pattern tends to emphasize the original subject, or predicate, or both.

Another possibility is for the whole original sentence to become a noun-clause complement within a sentence in which the subject is an introductory noun clause beginning with *what*. A linking verb connects and equates the two clauses.

Example:

What eventually happened was that John left his native state for the West.

In this pattern, the entire original sentence, or at least its predicate, is accorded emphasis.

The Expletive Transformation (cont'd)

As the example suggests, an original sentence may be subjected to a variety of cleft transformations. Still other possible patterns are indicated in the examples below, some of which involve not only a splitting of the original sentence, but a rearrangement and rewording of its parts.

Examples:

The lively puppet show pleased the children very much. What pleased the children very much was the lively puppet show. What the lively puppet show did was (to) please the children very much. What the children were pleased by very much was the lively puppet show. What happened was that the puppet show pleased the children very much because it was so lively.

Such choices also, of course, promote variety in terms of what portions of the original sentence are emphasized.

Occasionally, an adverb such as where, how, when, or why may function in one or another of these patterns in much the same way as what.

Examples:

The wagon train landed up in a bleak, inhospitable region. Where the wagon train landed up was (in) a bleak, inhospital region.

Pasteur astounded the medical world by discovering bacteria. How Pasteur astounded the medical world was by discovering bacteria.

The revelers arrived home from the party after midnight. When the revelers arrived home from the party was after midnight.

This pattern tends to emphasize the subject, or an adverbial in the original predicate, or both. The particular adverb which opens the new sentence specifies the kind of adverbial idea (place, time, manner, etc.) that is being emphasized in the new complement. The adverbial opener here plays a role similar to that in question-type sentences. (See the Interrogative Transformation.)

The cleft transformations are especially useful in the case of parallel or culminating sentences. They help to provide the intended comparison or contrast, or a strong conclusion for a train of cumulative ideas.

Examples:

On his vacation, Tom likes to play golf. He also likes to swim, and to go on hikes. What he likes most, though, is to lie in the sun and relax.

Margaret began to make careless mistakes in her work. Afraid to face her boss, she then started to take days off from the job. What finally happened was that the company discharged her.

The cavalry charged through the open gates of the seemingly abandoned fort. (But) Where they found themselves, moments later, was in a carefully prepared trap.

The Imperative Transformation (cont'd)

Any declarative sentence may be changed into a command or request by eliminating the subject and all modal and regular auxiliary verbs from the sentence, and by changing the verb to the infinitive (or root) form.

Examples:

Teddy has given some candy to the class: Give some candy to the class.

We would have been happy at the movie: Be happy at the movie.

This change is called the "imperative transformation," and is an operation that any native-born English-speaking child knows how to perform, unconsciously, before he enters kindergarten. (Foreign-born children may, of course, have to be taught the operation.)

If the command or request is to be made more specific, the name of the person (or persons) to whom it is being directed may be added at the beginning or end of the sentence, set off by a comma because it is an appositive to the "understood" subject *you*.

Examples:

John, bring me that book.
Help your mother with the dishes tonight, Mary and Helen.

A variation of the above is possible if an especially forceful or direct tone is intended. The *you* may be retained as an expressed subject, as in *You clean up this room right now, Billy!*; or it may be followed by an appositive if it is addressed to more than one person, as in *You men follow me to the rifle range*.

The word *please* may likewise be added at the beginning or end of an imperative sentence, but it is set off by a comma only if it is placed at the end.

Examples:

Please proofread your compositions carefully, children.
Open the door, *please*.

Will you please or *won't you please* may substitute for just plain *please*, or either form may be expressed without the *please*. But in such a case the imperative sentence is often punctuated as if it were a question.

Examples:

Deliver this message to Miss Jones, *will you please*?
Won't you please contribute to this worthwhile charity?
Hand me that hammer, *will you*?
Won't you walk a little faster, Jackie, so you can keep up with the other children?

The Imperative Transformation (cont'd)

The word do may be placed just before the verb to make a request more persuasive or forceful.

Examples:

Do have some more tea, please, Miss Smith.
John, do listen carefully to what I am saying!

If the sentence is being directed to a group, and the writer or speaker intends to join in the action which is being called for, let us or let's will be inserted before the verb.

Examples:

Let us pray for peace.
Children, let's take a walk around the block.

Still other kinds of sentences, which do not look like imperative sentences, may function as commands or requests: predictions, conditional assertions, even (as in advertising) simple statements not overtly addressed to anyone in particular.

Examples:

Jimmy, you will answer my question at once!
All of the students who have finished registering for courses must now report to the Bursar's Office.
If I were in your position, Bob, I would not consider the agent's offer for a moment.
Solvo is the fastest oven-cleaner on the market today.
Oh, this package is so heavy (for a little old lady like me)!

Obviously, the considerable degree of stylistic variation that is possible among sentences functioning as commands or requests permits the speaker or writer to select the form which, in a given context, conveys the precise tone and degree of directness that he intends.

The Interrogative Transformation

A question ("interrogative sentence") is a kernel sentence that has been changed ("transformed") in certain specific ways. These changes--which can involve the word order, or the addition of a signal word or phrase, or the punctuation and enunciation of the sentence--signal the fact that the sentence has now become a request for a specific kind of response (the "answer" to the question).

The changes by which we form questions out of other types of sentences are, like transformations generally, learned on the pre-conscious level by native-born English-speaking children well before they reach kindergarten. Such children learn also, as listeners, the connection between particular kinds of changes and the particular kinds of answers which the changes are intended to evoke. For foreign-born children, though, or American-born children coming from socially-disadvantaged backgrounds, both the changes and their meanings as cues to answers may have to be taught orally, just as the kernel sentences themselves may have to be taught.

Interrogative sentences fall into two categories, according to the type of answer they are intended to elicit. The first type is one which asks for the extent to which an utterance (the kernel sentence from which the question has been formed) is true or false. It calls for an answer like: yes, no, maybe, probably, etc. This type of question can take a variety of forms.

In the written language, the simplest way to construct such a question is to place a question mark after it, leaving it unchanged otherwise.

Examples:

Frank is doing better in school this year?
Water is composed of hydrogen and oxygen?
Cats really do dislike dogs?

In speaking or reading such a question aloud, we would "signal" the invisible question mark by raising our voice to a relatively high pitch (at the last word, or at a particular word which has elicited the question in our mind), and sustaining that high pitch to the very end of the sentence. (In non-question sentences, by contrast, pitch drops to its lowest level as the sentence fades off at the end.)

A much more common method of forming this sort of question, though, is to invert the subject and the verb (or a part of the verb phrase). If the original sentence contains to be as its verb, and there are no helping (auxiliary) verbs, we merely shift the verb to before the complete subject.

Examples:

The three young children were happy: Were the three young children happy?
John is ill: Is John ill?
Mary was a lovely bride: Was Mary a lovely bride?

If the verb is to have, we may do the same thing, especially in formal writing or speaking.

Example:

Robert has a bicycle: Has Robert a bicycle?

Usually, though, with both to have and every other verb except to be, we create a substitute verb phrase containing a helping verb--to do, or to have, or to be used as a helping verb--and we move this new helping verb to the front of the sentence.

The Interrogative Transformation (cont'd)

Examples:

Robert has a bicycle. *Does* Robert have a bicycle? *Has* Robert got a bicycle?
Fred goes to school today. *Does* Fred go to school today? *Is* Fred going to school today? *Will* Fred go to school today?
Lafayette visited America. *Did* Lafayette visit America?

If the verb in the original sentence already has a helping verb, we move the helping verb forward in the same fashion. If it has more than one helping verb, we move the *first* helping verb, only.

Examples:

Our scientists *will* explore the moon's surface. *Will* our scientists explore the moon's surface?
America *couldn't have been* ready sooner for the Japanese threat. *Couldn't* America have been ready sooner for the Japanese threat?
John *ought to have been* there. *Ought* John to have been there?

Still another way to signal a *yes-no-maybe* type of response is to convert the original sentence into a noun clause inside a larger sentence which has an expletive opening (see p.261), such as *Is it true that*... (either full or contracted, and in either inverted or regular subject-verb order).

Example:

Cartier discovered the St. Lawrence: It's true that *Cartier discovered the St. Lawrence*? Is it true that *Cartier discovered the St. Lawrence*? Is it a fact that *Cartier discovered the St. Lawrence*?

Or we may add an "interrogative tag" such as *isn't he*, *doesn't she*, *won't we*, to the *end* of the original sentence, the verb in such a tag reflecting the rules about the inversion of *to be*, *to have*, and *to do* cited above.

Examples:

Our senator is a great statesman, *isn't he*?
Alice has musical talent, *hasn't she*?
Tom came here yesterday, *didn't he*?

In all these types of *yes-no-maybe* questions in which subject-verb inversion is involved, we have a choice (depending on the degree of anxiety, eagerness, or incredulity which we feel at the time) as to whether our voice stays up or comes way down in pitch at the end of the sentence. The inversion itself is an adequate signal that a question is being asked--hence the choice.

The second broad kind of question is one that is intended, so to speak, to fill a blank or eliminate an ambiguity somewhere within the original kernel sentence. It is sometimes called a "Wh-" question. The fact that

The Interrogative Transformation (*cont*'d)

the sentence is now a question, and the specific type of information being sought to fill in the blank, are both signaled by the presence of an "interrogative word," such as *who*, *whom*, *whose*, *what*, *which*, *when*, *where*, *how*, *how many*, *why*, etc. Interrogative words such as *who*, *whom*, *whose*, *what*, *which*, *how many* indicate that the answer is to be all or some part of a noun phrase (or a pronoun, or a noun clause). *What* plus some form of *to do* as a main verb indicates that the answer is to be a verb. *When*, *where*, *how*, or *why* signals that the answer is to be an adverb (or adverbial phrase or clause) giving the kind of information called for by the vocabulary meaning of the interrogative word; the same is true of specific interrogative phrases built around an interrogative word--such as *to what extent*, *in what manner*, *to what degree*, *for what reason* (or *purpose*), etc.

The simplest way to create this second type of question is to place the interrogative word *into* the sentence--at the specific point of the vagueness or ambiguity--and a question mark *after* the sentence.

Examples:

Charles is attending *which* school nowadays?
The book is about *whom*?
You do your shopping *where*?
Frank did *what* to his pet rabbit?

(This form is apt to be confined to informal writing or speaking.) Since the question is being signaled by the inserted interrogative word, we have the same choice regarding end-pitch as in the *yes-no-maybe* type of question. (If high end-pitch seems more expressive of our emotional state, we normally *start* to raise our pitch on the interrogative word itself.) In either contingency, the interrogative word (and, if it is a modifier, its headword) will usually be spoken with special *stress* (loudness), also.

Much more often, and particularly in formal writing or speaking, the interrogative word is moved to the front of the sentence. If the interrogative word refers to a missing or ambiguous *subject*, or some part of it, the word or phrase goes into the subject territory of the question, and there is no inversion of subject and verb in the question itself.

Examples:

Who is visiting our class today?
What planet will be visible in August?
How many children are going to the museum?

If the interrogative word is intended to elicit a verb phrase or some other predicate element, the verb and subject of the question are inverted according to the same rules specified above for the *yes-no-maybe* kind of question. Also, the rules regarding *who-whom* and placement of prepositions are the same here as in relative clauses. That is, in strict usage *who* is either the subject or predicate complement within the question, and *whom* is a direct or indirect object, or an object complement, or the object of a prepositional phrase. In practice, however, *whom* is being displaced by *who*

The Interrogative Transformation (*cont'd*)

in all except the most formal kinds of language; and if either *who* or *whom* is the object of a prepositional phrase, it is front-shifted, with its preposition going to the *end* of the sentence.

Examples:

What do animals do when they hibernate?
Where did Alexander the Great go next?
Why would you have preferred to study algebra?
How much money *has* Harry?
How fast *is* light?
Whom are you expecting to meet in the city? *Who are* you expecting to meet in the city?
With whom will you be traveling? *Whom will* you be traveling *with*? *Who will* you be traveling *with*?

Normally, a question that is signaled by *two* devices--the interrogative word itself, and its placement at the start of the question--requires no special intonation as a further signal. It is spoken or read aloud in the same fashion that a non-question sentence is: With pitch falling sharply at the end. However, we may occasionally utter the question with the same kind of sustained high end-pitch and stress on the interrogative word itself as in the case of a question (see above) where the interrogative word has *not* been moved forward. Here, too, the option will depend upon our personal feelings of apprehension, eagerness, or incredulity at the time.

In any event, no matter what kind of question we are framing, or what the question looks or sounds like, it *always* takes a question-mark when written.

The Exclamatory Sentence

The exclamatory sentence is a declarative, imperative, or interrogative sentence which in some way signals a strong emotion on the part of the person uttering it: surprise, admiration, amusement, sarcasm, disgust, anger, horror, fear, etc.

In the written language, the simplest way to show that a declarative or imperative sentence has become charged with strong feeling is to replace the period after it by an exclamation mark.

Examples:

The redcoats are coming!
John may have won a thousand dollars today!
Shut the door quickly!
Call the police!

Miscellaneous exclamatory expressions, nearly always at the beginning of the sentence, may help to signal its new quality: imperative phrases

The Exclamatory Sentence (cont'd)

like *Watch out*, *Look*, *Listen*, *Hold it*, *Stop*, *Be careful*, etc., or one-word attention-getters such as *Say*, *Hey*, *Oh*, etc., or,in colloquial English, such pale reflections of what were once invocations of the name of the Deity as *Gosh*, *Good Lord*, *By golly*, *My goodness*, etc. (Any exclamatory expression may, of course, be set off as a separate exclamatory "sentence" in itself, serving to show that the sentence *after* it is now exclamatory.) Or a tag phrase like *aren't they*, *isn't it*, or *hasn't he* in the case of declarative sentences, or *will you (please)* in the case of imperative sentences, may further emphasize the exclamatory flavor of the utterance.

Examples:

Look! The redcoats are coming, aren't they!
Say, shut that door quickly, will you please!

Interrogative sentences cannot be readily signaled as being exclamatory in the written language. The question mark is still mandatory for all interrogative sentences, whether exclamatory or not--despite occasional attempts to devise a new punctuation mark that will combine the question mark and the interrogative mark. Placing *both* kinds of marks after a question, simultaneously, is frowned on by nearly all authorities and should be discouraged in the classroom.

In the oral language, however, all three kinds of sentences can be made exclamatory as a whole by changes in stress and pitch. One word or word-group in the sentence--whichever one the speaker considers most important--tends to be spoken distinctly more loudly than usual: *redcoats*...*thousand dollars*...*quickly*...*police*. (Such a word or word-group will also tend to have the highest pitch in the sentence.) The sentence as a whole may also be spoken more *quickly* than usual. Or, at the same time, other key words in the basic structure of the sentence--subject noun, main verb, complement, any significant modifiers or auxiliary verbs--may be given a stress almost as strong as that on the most important word or word-group: *John*...*won*...*shut*...*door*: and the same will be true of the miscellaneous exclamatory expressions cited above.

These heightenings of stress and pitch will apply to exclamatory questions as well as to exclamatory declarative and imperative sentences. Where a question shows sustained high end-pitch, the pitch may be even higher than usual, and it will tend to rise up beginning with the word or word-group that has been singled out by the speaker for the strongest stress. This strongly exphasized part of the question may be underlined (italicized) in writing--as, for example, when the question expresses a feeling of incredulity. Such underlining may be a clue, in the absence of an exclamation mark, that the question has become an exclamatory sentence.

Examples:

Do you mean to say that you are *not* going to the party tonight?
Is Mary buying a *green* coat?
Haven't you finished reading that book *yet*?

The Interrogative Transformation (cont'd)

in all except the most formal kinds of language; and if either who or whom is the object of a prepositional phrase, it is front-shifted, with its preposition going to the end of the sentence.

Examples:

What do animals do when they hibernate?
Where did Alexander the Great go next?
Why would you have preferred to study algebra?
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Normally, a question that is signaled by two devices--the interrogative word itself, and its placement at the start of the question--requires no special intonation as a further signal. It is spoken or read aloud in the same fashion that a non-question sentence is: With pitch falling sharply at the end. However, we may occasionally utter the question with the same kind of sustained high end-pitch and stress on the interrogative word itself as in the case of a question (see above) where the interrogative word has not been moved forward. Here, too, the option will depend upon our personal feelings of apprehension, eagerness, or incredulity at the time.

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Is Mary buying a *green* coat?
Haven't you finished reading that book *yet*?

The Exclamatory Sentence (cont'd)

In an exclamatory declarative sentence, when a specific word or word-group in the sentence is the focus of the emotion being expressed, it may be signaled by what (a) or such (a) in the instance of nouns or noun phrases; by so or how in the case of verb phrases, adjectives, or adverbs; or by emphatic adverbs such as really, actually, very, honestly, indeed, etc., before almost any part of the sentence. Also, if the emphasized word or word-group normally comes after the verb, it may be moved to the very front of the sentence so as to stand out further, somewhat as in forming a question.

Examples:

What large eyes you have, Grandmother!
What a large crowd came that night!
George Washington was such a brilliant general! Such a brilliant general George Washington was!
Martha is really clever at sewing! So clever at sewing is Martha!
Jack ran fast indeed in that race! How fast Jack ran in that race!
So many children are doing well in art this year!
How you frightened me with that mask! You frightened me with that mask!

Brief exclamations (How wonderful! What a delightful day!) are merely short forms of sentences in this second category (How wonderful your news is! What a delightful day it is!) Usually, the word or word-group being singled out for emphasis will also receive unusually strong stress and high pitch if the sentence is uttered orally.

As with imperative sentences (see p.264), the variety of ways in which exclamatory sentences can be formed allows the speaker or writer considerable latitude in expressing his precise feelings and attitudes.

Examples:

Jack ran really fast (or. really ran fast) that day! Jack ran so fast that day! Jack ran oh, how fast that day! How fast Jack ran that day! Say, didn't Jack run fast that day! (Note: This is not a question.)

George Washington was a brilliant general! George Washington was such a brilliant general! What a brilliant general George Washington was! Oh, what a brilliant general was George Washington!

Many people came to the party that day! Very many people came to the party that day! A great many people came to the party that day! Many, many people came to the party that day! How many people came to the party that day! (Nor is this a question.) Oh, so many people came to the party that day!

Either to show more clearly the relationship between two sentences in a paragraph, or to achieve economy or variety in style, we often combine such sentences into one over-all sentence. The easiest and most common way of joining two sentences into one is by "coordinating" them--linking them with a coordinating conjunction.

Examples:

The sun is shining. We can go to the beach today.
The sun is shining and we can go to the beach today.

Or we can place a comma before the conjunction, especially if one of the clauses or both are long, or if omission of the comma might make the sentence harder to follow.

Example:

John was given a choice of vanilla, chocolate, or strawberry ice cream, and he chose the chocolate.

We may also use a conjunctive adverb or phrase (such as therefore, consequently, indeed, as a matter of fact, instead, for instance, however) inside the second clause to emphasize the connection in thought between the two clauses.

Example:

The sun is shining, and we can, therefore, go to the beach today.

Note, incidentally, that therefore, like other adverbs that modify a whole sentence or clause, is freely movable, and can go into several possible positions in the second clause; it does not have to come immediately after the conjunction and.

A conjunctive adverb does not substitute for a coordinating conjunction; it can be distinguished from a conjunction by the fact that a conjunction is not movable. A sentence like The sun is shining, therefore, we can go to the beach today is punctuated incorrectly. No conjunction is present; and in connecting two clauses by a comma alone, we commit the error called "comma splicing."

Still another way of joining two clauses is by a semicolon alone.

Example:

The sun is shining; we (therefore) can go to the beach today.

Where the second clause is an obvious explanation or clarification of the first, a colon may be used instead.

Example:

Here is my answer: I will not accept the nomination.

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In an exclamatory declarative sentence, when a specific word or word-group in the sentence is the focus of the emotion being expressed, it may be signaled by *what (a)* or *such (a)* in the instance of nouns or noun phrases; by *so* or *how* in the case of verb phrases, adjectives, or adverbs; or by emphatic adverbs such as *really*, *actually*, *very*, *honestly*, *indeed*, etc., before almost any part of the sentence. Also, if the emphasized word or word-group normally comes after the verb, it may be moved to the very front of the sentence so as to stand out further, somewhat as in forming a question.

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Embedding (Sentence Coordination and Subordination) (cont'd)

Either to show more clearly the relationship between two sentences in a paragraph, or to achieve economy or variety in style, we often combine such sentences into one over-all sentence. The easiest and most common way of joining two sentences into one is by "coordinating" them--linking them with a coordinating conjunction.

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Or we can place a comma before the conjunction, especially if one of the clauses or both are long, or if omission of the comma might make the sentence harder to follow.

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We may also use a conjunctive adverb or phrase (such as *therefore*, *consequently*, *indeed*, *as a matter of fact*, *instead*, *for instance*, *however*) inside the second clause to emphasize the connection in thought between the two clauses.

Example:

The sun is shining, and we can, *therefore*, go to the beach today.

Note, incidentally, that *therefore*, like other adverbs that modify a whole sentence or clause, is freely movable, and can go into several possible positions in the second clause; it does not have to come immediately after the conjunction *and*.

A conjunctive adverb does not substitute for a coordinating conjunction; it can be distinguished from a conjunction by the fact that a conjunction is not movable. A sentence like *The sun is shining, therefore, we can go to the beach today* is punctuated incorrectly. No conjunction is present; and in connecting two clauses by a comma alone, we commit the error called "comma splicing."

Still another way of joining two clauses is by a semicolon alone.

Example:

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Where the second clause is an obvious explanation or clarification of the first, a colon may be used instead.

Example:

Here is my answer: I will not accept the nomination.

Embedding (Sentence Coordination and Subordination) (cont'd)

Where there is a sharp or unexpected break in thought between the two clauses, a dash may supply the needed note of disparity.

Example:

The hungry child opened his mother's refrigerator--it was completely bare.

A conjunction may be inserted after a semicolon or dash, but it is purely optional.

Each clause joined with another by a conjunction and/or a punctuation mark is called "independent," and it still has the form of a sentence of some kind. A sentence in which such clauses are joined together is called "compound." It is really a sentence that has been expanded by duplication (see p.306); the parts being joined by the conjunction happen to be independent clauses. Besides and, coordinating conjunctions that we can employ to form compound sentences include: but, so (or and so), yet (or and yet), not only...but (also), or, nor, either...or, and neither...nor.

Another way of joining two kernel sentences into one is called "embedding" (or "nesting" or "subordination"). This means taking a sentence and placing it inside another sentence, as a structure which is itself no longer a sentence in form. A subordinate (dependent) clause is an example of such an embedded, transformed sentence.

Examples:

The sun is shining. We can go to the beach today.
Because the sun is shining, we can go to the beach today.

Mr. Smith is a fine baker. He makes delicious cookies.
Mr. Smith, who is a fine baker, makes delicious cookies.
Mr. Smith makes delicious cookies, since he is a fine baker.

Columbus discovered America. We all learned that in school.
We all learned in school that Columbus discovered America.

Mary had finished her homework. She went to bed.
Mary, after she had finished her homework, went to bed.

A subordinate clause differs from an independent clause in that it is introduced by a "clause marker": a relative pronoun or relative adverb in the case of adjective clauses, a subordinating conjunction in the case of adverbial clauses, or a connector in the case of noun clauses. (See p.275)

We may also embed a sentence, however, by turning it into a structure that is really an abbreviated clause, or a phrase of some kind, or simply a modifier or key word in the other clause.

Embedding (Sentence Coordination and Subordination) (cont'd)

Examples:

A. Bob was living in Chicago. He walked through the Loop every day.

Condensed clause: *While living in Chicago*, Bob walked through the Loop every day.

B. Mr. Smith is a fine baker. He makes delicious cookies.

Absolute construction:	*Mr. Smith being a fine baker*, he makes delicious cookies.
Participial phrase:	*Being a fine baker*, Mr. Smith makes delicious cookies.
Appositive:	Mr. Smith, *a fine baker*, makes delicious cookies.
Duplicated predicate:	Mr. Smith *is a fine baker* and *makes delicious cookies*.

C. We should drink lots of water every day. It helps us to digest our food.

The first sentence could be changed into an *infinitive phrase* and made a new subject:

To drink lots of water every day helps us to digest our food.

D. Many Americans go to Italy each year. Italy is a beautiful country.

The whole second sentence could be condensed into a single *adjective*:

Many Americans go to *beautiful* Italy each year.

There are many, many ways of embedding a sentence, especially if we feel free to add,subtract, or change function words or suffixes, or to change the order of function words or vocabulary words. Embedding makes for greater conciseness,and usually it shows the connection in thought between two sentences better than compounding does.

Slotting--Clauses (Dependent or Subordinate Clauses)

A clause is like a sentence in structure, with a subject, verb, and complements of its own. What shows that a clause is "dependent" or "subordinate," however, is the presence of a "clause marker"--almost always at the very beginning of the clause. The clause marker signals the fact that the dependent clause, in formal speaking or writing, is attached to or a part of *another* sentence that does *not* have a clause marker. The second sentence is what is termed the "independent clause," and the combination of dependent clause and independent clause is called a "complex sentence."

Slotting--Clauses (*Dependent or Subordinate Clauses*) (*cont*'d)

Clause markers fall into three general categories--subordinating conjunctions, relative pronouns or adverbs, and connectors--depending upon the type of clause in which they appear.

A subordinating conjunction signals an *adverbial* clause--one which answers an adverbial question such as *When*?, *Where*?, *Why*?, *How*?, *To what extent*?, *Under what circumstances*? about the verb in the independent clause or about the whole independent clause.

Examples:

Jimmy takes naps *when he feels tired*.

After the concert was concluded, the newspaper reporters interviewed the performers.

Frank, *because he had decided to become an engineer*, took mathematics in school.

Whatever you may think, I am really your friend.

Harold rarely exercised *unless he felt a strong urge to do so*.

Note that such adverbial clauses may occur either at the beginning of the whole sentence, or at the end, or in mid-sentence (usually just after the subject).

An adverbial clause may also modify an adjective or adverb within the independent clause. In such a case, it is *not* movable. Clauses of this kind may have a two-part subordinating conjunction.

Examples:

He ran *so* fast *that the other runners never caught up to him*.

She is *as* ready *as she will ever be* for the examination.

Mary works harder *than anyone else in the class does*.

An adjective clause expands a noun phrase (or pronoun) in the independent clause (its "antecedent"), and nearly always appears immediately or soon after it. (In informal, everyday speech or writing, it occasionally appears at the end of a short sentence, some distance from its antecedent. E.g., *A man is at the door who represents the telephone company*.) It answers adjectival questions about the antecedent: *Which one*? *What kind of*? An adjective clause always begins with a relative pronoun: *who* or *whom* (used when the antecedent is a human being,) *which* (when the antecedent is an inanimate object); *that* (used for either kind of antecedent, and preferred to *which* when the adjective clause is restrictive); or *whose*. The relative pronoun usually occurs, as clause markers do generally, at the beginning of the clause, but may be preceded by a preposition (*for which*, *on account of which*, *with whose*, *to whom*, etc.).

Slotting--Clauses (Dependent or Subordinate Clauses) (cont'd)

A relative pronoun differs from other types of clause markers, however, in that it behaves like a noun phrase or pronoun in its own clause. For example, it may be the subject of the clause; and in that instance, it agrees in number and gender with its antecedent outside.

Examples:

These are the boys that have done their homework regularly.
Mary is a girl who has done her homework regularly.

Regardless of the function of the antecedent within the independent clause, a relative pronoun acting as subject is always who, never whom.

Examples:

Let us praise him who brought our city this honor.
She sold flowers to the people who passed her in the square.

(That him and the people are themselves objects is inconsequential.)

A relative pronoun may also be a complement within its own clause, even though it has been "front-shifted" to the beginning of the clause. If it is a direct or indirect object, it will be whom, not who, in formal writing and speaking.

Examples:

You are the person whom I was describing.

(Whom is the front-shifted direct object of describing; the fact that its antecedent is the person, a predicate noun phrase, is irrelevant.)

The child to whom I gave the candy was thrilled.

(Whom is the front-shifted indirect object of gave; and again, the function of its antecedent, the child, is of no significance.)

Whose is a possessive word within a dependent clause, and may occur at some distance from the beginning of the clause.

Example:

Mr. Jones comes from an old family, the first of whose members settled in this community in 1800.

An adjective clause may also have a "relative adverb" as its marker.

Examples:

The day when I was born was cold and bleak.
The reason why I am here should be obvious to you.
Brussels, where we enjoyed ourselves most, was a beautiful city.

Slotting--Clauses (Dependent or Subordinate Clauses) (cont'd)

A relative adverb is always capable of being converted to a prepositional phrase whose object is a relative pronoun: *on which*, *in which*, *for which*, etc. Also, a clause headed by such an adverb cannot be moved without endangering the over-all meaning of the sentence.

Adjective clauses are considered "restrictive" or "non-restrictive." A restrictive clause is one necessary to identify the antecedent.

Examples:

The flavor *that I like best* is vanilla.
The friend *with whom I plan to visit Puerto Rico* is Charles.

Such a clause is not set off by commas (or, if spoken, by pauses, except for a slight pause at the end). A non-restrictive clause is not needed to identify the antecedent and is marked by commas (or distinct pauses) before and after. It may actually be *adverbial* in the sense that it answers the question *Why?*about the whole independent clause; in such a case, it may be regarded as a stylistic variant of an adverbial clause or phrase.

Examples:

Mary, *who loves good acting*, was disappointed by the leading man's weak performance.
Mary was disappointed by the leading man's weak performance *because she loves good acting*.

George Brown, *who is ill*, could not come to our party.
Because of his illness, George Brown could not come to our party.

A non-restrictive clause may also be a stylistic variant of a *compound sentence* in which the two independent clauses have a noun phrase in common. One of the two independent clauses is transformed into an adjective clause and embedded within the other independent clause. In such an instance, the clause is said to give "incidental" information about its antecedent (the noun phrase shared by the clauses).

Example:

Smith's Department Store is on Main Street and it (Smith's Department Store) is holding a sale.
Smith's Department Store, *which is on Main Street*, is holding a sale.

In informal writing or speaking, any relative pronoun (except *whose*) or relative adverb is often omitted when it occurs before the subject of a restrictive adjective clause. If the relative pronoun has been the object of a prepositional phrase, the preposition is kept but is shifted to the end of the clause.

Slotting--Clauses (Dependent or Subordinate Clauses) (cont'd)

Examples:

The friend I plan to visit Puerto Rico with is Charles.
The flavor I like best is vanilla.
The day I was born (on) was cold and bleak.

Since such a deleted pronoun is often whom, this tendency helps to explain the difficulties many children have over who-whom; they simply do not hear the word whom with any frequency in the oral language. (See p.268.)

In informal (and rather careless) writing or speaking, a non-restrictive adjective clause may have a "loose antecedent"--an antecedent that is not any one noun phrase or pronoun in the independent clause, but rather the whole independent clause itself. The dependent clause, in such an instance, may be set off by a dash instead of commas.

Examples:

Billy is passing all his courses this year, which pleases me very much.
Joe liked the book you lent him--which shows that you and he have similar tastes.

An adjective clause may carry within itself a parenthetical structure such as we know, they say, it is believed.

Examples:

Eggs, which we know are good for us, contain much protein.
Alice, who they say is the best artist in town, is applying for art scholarships.
A man phoned you today who I think was your uncle.

Such a structure is not an integral part of the clause. It is movable, and can be set off by commas, dashes, or parentheses, if necessary, for clarity's sake. It plays no part in the determination of the case of the relative pronoun (who or whom).

A noun clause is one that occupies a whole noun-phrase slot in the over-all sentence: subject, complement, appositive, or object of a preposition. It answers the same kind of question a noun phrase does: Who (or Whom)?, What?

Examples:

That Miss Kay was amused was plain to see.
We know why you were late this morning.
The fact that Columbus discovered America is taught in every history class.
I shall give the prize to whoever writes the best story.

Slotting--Clauses (*Dependent or Subordinate Clauses*) (*cont'd*)

A noun clause can take a variety of clause markers. Most commonly, it begins with *that*--but *that* as a signal-word ("connector") only, and not as a relative pronoun. As a signal word only, *that* is often omitted in informal writing or speech when the noun clause which it marks occurs after the subject of the sentence. (For example: The fact *Columbus discovered America* is taught, etc.) It may also begin with *what*; or words that resemble relative pronouns, such as *who*, *whom*, *which*, *whoever*, *whomever*, and occupy noun positions inside the noun clause but have no antecedents outside it; or adverbs resembling subordinating conjunctions, such as *where*, *when*, *why*, *how*, *because*.

Examples:

What the lecturer means puzzles me.
We could not tell *who was climbing the mountain*.
They knew *just when the children would be ready for the new science material*.

Despite their clause markers, these are all noun clauses because they occupy noun-phrase (complement) slots. In general, the position or function of any dependent clause in the over-all sentence is a much better clue to its identity as an adverbial, adjective, or noun clause than the particular clause marker that opens it.

Dependent clauses of all three kinds can be combined with each other in the same sentence--sometimes with one or more dependent clauses inside other dependent clauses. Thus, in *Fred is a child who knows* (*that*) *he must say "thank you" whenever he receives a gift*, we have two dependent clauses embedded inside another. *Whenever he receives a gift* is an adverbial clause modifying *say* inside the noun clause (*that*) *he must say "thank you" whenever he receives a gift*; and this noun clause is in turn the complement of *knows* inside the adjective clause *who knows* (*that*) *he must say "thank you" whenever he receives a gift*. This long adjective clause is itself an expander (modifier) of *a child* in the over-all sentence.

Our ability to embed clauses inside one another in such fashion allows us to pack a great deal of related information inside a single complex sentence. Any dependent clause is really a transformed sentence in itself, and embedding (subordination) avoids the wordiness and possible lack of coherence that the use of a series of separate sentences might promote.

Dependent clauses may also be condensed into equivalent structures. For instance, an adverbial clause that answers the question *Why*?or *When*? about the independent clause may be transformed into an "absolute construction" (a structure that seems to stand by itself), consisting of a noun phrase (or equivalent pronoun) plus a verbal phrase.

Examples:

When the rain started, the officials cancelled the game. *The rain starting* (or: *having started*), the officials cancelled the game.

Slotting--Clauses (Dependent or Subordinate Clauses) (cont'd)

Examples: (cont'd)

Because she had finished her dishes, the housewife felt free to leave for a movie. The housewife having finished her dishes, she felt free to leave for a movie.

Such a structure may be preceded by with (With the rain having started) and is usually movable (The officials cancelled the game, the rain having started).

With some rewording, an adverbial clause answering the question Why? may also be shortened into an adverbial phrase preceded by the subordinating conjunction. The phrase, too, is generally movable.

Example:

Because the weather was bad, we decided not to go sailing. Because of the bad weather, we decided not to go sailing. We decided not to go sailing because of the bad weather.

When both an adverbial clause and the independent clause have the same subject, the adverbial clause may be reduced to an appositive, or a verbal phrase, or an adjective, preceded by the subordinating conjunction. The reduced form, too, is usually movable.

Examples:

While he was still a boy, Bob developed an interest in electronics. While (still) a boy, Bob developed an interest in electronics. Bob developed an interest in electronics while (still) a boy.

(You) Take this medicine just before you go to bed. Take this medicine just before going to bed. Just before going to bed, take this medicine.

Although Mary was (very) excited, she appeared calm to her friends. Although(very)excited, Mary appeared calm to her friends. Mary,although (very) excited, appeared calm to her friends.

When he was in the Navy, Fred saw much action. When in the Navy, Fred saw much action. Fred saw much action when in the Navy.

Adjective clauses may be reduced to appositives, or adjective phrases, or adjectives. (See p.285)

Slotting--Verbals

Verbals are words derived from the verb family that serve as other parts of speech.

The most common type of verbal is that ending in -ing, derived from the present participle of the verb. It can serve as a noun--as subject, complement, appositive, attributive noun, or object of a preposition--and can be expanded by the modifiers and function words associated with the noun phrase (see below).

Examples:

The enemy's *shelling* frightened the soldiers.
The teacher praised Tommy's careful *writing*.
My hobby--*flying*--is a dangerous one.
Our little sister attends *dancing* school.
The leader in the noise-*making* was Freddy.

The verbal which ends in -*ing* may also be used as an adjective modifying an ordinary noun, or as a predicate adjective. As a modifier of an ordinary noun, it may come either before or after the noun headword--depending upon the particular verbal used. As a predicate adjective, it is distinguishable from a verb by the fact that the word *very* can be placed in front of it; *very* cannot modify a verb.

Examples:

The *laughing* children ran into the classroom.
The man *waving* is an old friend of mine.
This book is very *interesting*.
Your description makes the movie seem quite *exciting*.

The verbal derived from the past participle of the verb (and therefore ending in -*ed*, -*d*, -*t*, -*n*, or-*en*, or an irregular form, as the particular verb dictates) is almost always used as an adjective in the same ways as the verbal ending in -*ing*.

Examples:

The *defeated* candidate thanked his loyal supporters.
The books *chosen* were ones I had always wanted to read.
Mary was completely *surprised* by the birthday party.
I consider your cause *lost*.
Pleased, our teacher gave Tommy high praise for his book report.

Occasionally this type of verbal is used as an adjective in a noun position in the sentence--with the actual noun it modifies being "understood" and omitted.

Examples:

Give me the *tired* and hungry people of the earth.
The *vanquished* soldiers were treated generously by the victors.

Both these types of verbals can be transformed into equivalent, longer constructions. (See above) Thus, the *laughing children* can become *the children who are laughing* or (turning the verbal back into a verb) *the children are laughing* (or *laugh*). A verbal derived from a past participle can be transformed into a sentence in the passive voice. Thus, the

Slotting--Verbals (cont'd)

vanquished soldiers is equivalent to the soldiers who were vanquished, and this in turn is equivalent to The soldiers were vanquished. Where a verbal is used as an attributive noun, as in dancing school, it can be changed into the noun-object of a prepositional phrase: school for dancing. A front-shifted verbal adjective can usually be turned into either a non-restrictive adjective clause or an adverbial clause.

Examples:

Pleased, our teacher gave Tommy high praise. Our teacher, who was pleased, gave Tommy high praise. Because she was pleased, our teacher gave Tommy high praise.

The verbal derived from the root form of the verb--the "infinitive"--can be used as either a noun or an adjective, like the other two verbals. As an adjective, though, it takes just one position: just after the noun it modifies. Whatever its use, this verbal nearly always is signaled and preceded by to--used as a function word only, here, and not regarded as a preposition. (Only when the infinitive is used, following certain verbs, to fill out the verb phrase, is the to either optional or omitted, as in: Come (to) watch the fun in the playground. Let's help (to) bring the books inside.)

Examples:

Noun uses:
To swim is lots of fun.
All the children wanted to go.
Jack's ambition--to enter West Point--was finally achieved.

Adjective use:
Mr. Brown is the man to see for a job.

Verbals of all kinds can generally take adverbial modifiers--adverbs, phrases, and clauses. Adverbs are sometimes movable: they can come either before or after the verbal. Adverbial phrases and clauses come only after the verbal.

Examples:

The quickly running child: the child quickly running: the child running quickly
Pleased by the book report, our teacher praised Tommy.
The man to see in the morning is Mr. Brown.
The candidate defeated when he ran for office sent congratulations to his opponent.

Verbals may also take complements of their own, just as verbs do. (The complement of an -ing verbal used as a noun, however, and preceded by a determiner, is generally expressed as the object of the preposition of.)

Slotting--Verbals (cont'd)

Examples:

His reading (of) the poem delighted the class.
The person managing the store is my uncle.
Given the prize, the winner murmured his thanks.
Jack's ambition--to enter West Point--was finally achieved.
I wanted to hand Phyllis the chalk.
We hope to elect Mr. Thomas our chairman.

There is one restriction, however, on the use of adverbial modifiers and/or complements with verbals: when a verbal is accompanied by an adverbial phrase or clause, or by a complement, it becomes a rather long construction, and cannot go immediately before a noun headword. It must follow the noun, instead, or be shifted to the very beginning or end of the sentence, or into the predicate. A verbal accompanied by a one-word adverb can go just before the noun it modifies, but the rules of the noun phrase (see p.290) dictate that the adverb must come before the verbal itself, not between the verbal and the noun. (E.g., quickly running child--not running quickly child.)

An infinitive differs from the other two kinds of verbals in the sense that it can also be used as an adverb. As such, it is movable if it modifies the verb alone or the whole sentence, and immovable if it modifies an adjective or another adverb. When it modifies the verb alone or the whole sentence, in order can be placed in front of it.

Examples:

Speak to the manager in order to get your money refunded: In order to get your money refunded, speak to the manager.
He ran too swiftly to be overtaken.
Millicent is a child who is eager to learn.

Another difference is in the fact that an infinitive may take its own noun-cluster as subject. The subject of an infinitive has its own signal-word: for. Like to, for used as a signal-word is not to be mistaken for a preposition, and is frequently omitted when the infinitive phrase is being used as a complement.

Examples:

For the colonies to be united was what Washington wanted.
Washington wanted the colonies to be united.
Let's ask Freddie to help with this problem.
The best plan is for all of us to work together.

A verbal derived from a present participle may also carry its own subject, but only if the whole verbal phrase (subject plus verbal plus any modifiers or complements) occupies a noun-phrase position in the sentence.

Slotting--Verbals (cont'd)

Examples:

I watched *the new team playing ball*. (This is not quite the same in meaning as *I watched the new team that was playing ball* or *I watched the new team's playing ball*. *The team playing ball* is a unit, the direct object of *watched*.)

Her child sobbing bitterly was what the mother heard. (*Her child sobbing bitterly* is the whole subject of the sentence.)

Verbals may be combined with other verbals (*to be united*, *having been consulted*, *to have been taken*). Infinitives may sometimes interchange with verbals derived from present participles when used as subject of a sentence or appositive, or (depending upon the preceding verb) as the direct object (or as adjective following it).

Examples:

To swim is fun: *Swimming* is fun.
His hobby--*to collect* old stamps--gave him pleasure. His hobby--*collecting* old stamps--gave him pleasure.
He likes *collecting* old stamps. He likes *to collect* old stamps.
She hopes *to go* (not: *going*) to college.
I enjoy *going* (not: *to go*) to college.
I watched the new team *playing* ball. I watched the new team *play* ball.

Slotting--Appositives

A noun phrase serving as subject, complement, or object of a preposition may take one or more *appositives*, in addition to regular modifiers. An appositive, itself a noun phrase, is really more of a synonym than a modifier. It tells what (or who) the noun phrase to which it refers *is*.

Examples:

Mr. John Smith, a *highly competent and popular baker*,...
My friend *George*
Tommy, *an eager student*,...

An appositive is considered restrictive, and is therefore not set off by commas before and after, if it supplies a necessary identification to the noun to which it relates. (Which friend?; my friend *George*...) If an appositive merely lends incidental information about the noun phrase which it follows, or if it is actually an adverbial modifying the verb or the whole sentence, it is thought of as nonrestrictive and is set off by commas (or by pauses in speaking or reading aloud) before and afterward.

Examples:

James Brown, *my old friend*, has just been elected to the honor society.
Mr. Jones, *an experienced engineer*, was asked to review all bids for the new bridge.

Slotting--Appositives (cont'd)

The noun head-word of an appositive phrase, as is shown above, may be preceded by modifiers and function words. It may also be followed by adjective phrases or clauses. Long appositive phrases tend to be set off by commas, for clarity's sake, even when they may have a restrictive quality.

Example:

Frank, that tall boy in the red trunks who is about to dive,...

An appositive appears after the noun phrase which it describes, as in the above examples. However, a non-restrictive appositive to a noun phrase (or pronoun) which is the subject of a sentence may be shifted to the very front of the sentence.

Examples:

An eager student, he always enjoyed school.
A highly competent and popular baker, Mr. John Smith prepares the cakes for every wedding.

Appositives that are "front-shifted" in this way are always followed by a comma.

An appositive may be transformed into other structures, such as relative or adverbial clauses and verbal phrases, and vice versa (see above).

Examples:

Tommy, an eager student,...
Tommy, who is an eager student,...
Tommy, because he is an eager student,...
Tommy, eagerly studying (or: studying eagerly),...
Tommy, being an eager student,...

Each of these alternative structures except the relative clause may in turn be shifted to the front of the sentence if it describes the subject, or to the very end. (Tommy always enjoyed school, because he was an eager student.)

Ultimately, an appositive noun-phrase is derived from an embedded sentence in which it is a predicate noun. (Tommy is an eager student.)

Slotting--Prepositional Phrases

A prepositional phrase is a two-part structure. It consists of a preposition followed by a noun phrase (or pronoun), its "object." (Examples: in the large park, for him, with Tom.) In questions and adjective clauses (see p. 269) the preposition and object may be at opposite ends of the structure; and if the object is whom, it may be omitted.

Slotting--Prepositional Phrases (cont'd)

Examples:

What is the book about? The book is about what?
This is the child (whom) I came to school with.

However, the tendency of the object to follow the preposition is so common that the preposition is said to "signal" the noun phrase which is its object.

Even when it has vocabulary meaning, a preposition is usually classified as a function word because it establishes a relationship between its object and another word or phrase in the same sentence.

An adjective prepositional phrase establishes a relationship between its object and another noun in the sentence. The phrase itself may be restrictive (necessary to identify the noun it modifies), or non-restrictive (not needed for identification). If restrictive, it appears right after the other noun, as an integral part of the phrase of which that noun is the head-word (see p. 289), and is not set off by commas.

Examples:

The concert in the evening
That young man with Helen
Three old ladies in the diningroom

A restrictive adjective phrase that helps to establish identity by giving information about time or place (like those above) is a reduced form of a restrictive adjective clause in which the phrase is a predicate complement (which is in the evening, who is with Helen).

A restrictive adjective phrase may also indicate a relationship of belonging to, being a property or characteristic of, between nouns. It may then substitute for structures in which the relationship is indicated by an attributive noun, or noun in the possessive case, inside a noun phrase.

Examples:

journey's end: end of the journey
the men's main interest: the main interest of the men
office manager: manager of the office
jury trial: trial by jury

In each case here, the equivalent structures represent embedded sentences in which the noun head-word is a verb, and its modifier (the phrase, or the noun preceding the head-word) is the subject or complement of the verb. (journey's end: end of the journey: the journey ends; office manager: manager of the office: (someone) manages the office).

A non-restrictive adjective phrase is set off by commas before and after (or pauses, in the spoken language), and may be front-shifted.

Slotting--Prepositional Phrases (cont'd)

Example:

Frank Brown, *from Texas*, was bashful in the big city.
From Texas, Frank Brown was bashful in the big city.

A non-restrictive phrase is a reduced form of a non-restrictive adjective clause (see above). As such, it may actually be adverbial in purpose, answering the question *Why?*, and transformable into an adverbial clause as well as an adjective clause.

Example:

Frank Brown, *who was from Texas*, was bashful in the big city.
Frank Brown, *because he was from Texas*, was bashful in the big city.

In an *adverbial* phrase, the preposition establishes a relationship between the object of the phrase and the verb in the sentence (or the whole rest of the sentence).

Examples:

He *ran to the door*.
We *came to the city by car* today *with Charles*.

Such a phrase answers adverbial questions: *Where?*, *When?*, *How?*, etc. Like other adverbial modifiers, it may often be shifted to the front of the sentence, or appear (set off by commas) just after the subject. (If it appears after a noun, as in the last example below, it is distinguishable from a non-restrictive **adjective clause in two ways. First**, it can be moved to the *end* of the sentence. Secondly, it cannot be converted into an adjective clause.)

Examples:

Into the school the child raced.
In the evening the city seemed mysterious.
Fred, *at midday*, had gone only ten miles.

An adverbial phrase may also answer the adverbial question *To what extent* (or *degree*)? about an adjective or another adverb in the sentence. (However, like other adverbials modifying an adjective or another adverb, a phrase of this type has little movability.) Such a phrase may have a two-part preposition.

Examples:

The old Army man was *as* hard *as nails*.
The girls wrote *as* well *as the boys*.

This type of phrase is actually an abbreviated adverbial clause: *as* hard *as nails are hard*; *as* well *as the boys wrote*.

Slotting--Prepositional Phrases (*cont'd*)

An adverbial or adjective phrase may itself be modified by an adverb (*only in the morning*, *almost without hope*).

Phrases may also be built upon one another, with each phrase modifying the object of the preceding phrase (*in the middle of the morning of the first day of the year*), or combined in a series all modifying one verb (*came to the city by car with Charles*). The *object* of a phrase may also be expanded and/or duplicated (*with a large picture hat*, *a new red dress*, and *those expensive silk gloves*).

Occasionally, in informal writing or speech, a prepositional phrase may occupy a *noun* position in the sentence.

Examples:

On that table is the best place for the lamp.
The best place for that lamp is *on the table*.
The best place for that lamp--*on the table*--was decided by Mother.

NOTES

Slotting--Noun Phrases (cont'd)

A noun used as the key word of a subject, complement, appositive, verbal phrase, or object of a prepositional phrase may be *expanded*. That is, it may take one or several modifiers; and these in turn may take modifiers of their own. It may also be accompanied by "function words": words which may have little or no vocabulary meaning but which tell (among other things) whether the noun itself is singular or plural, whether it is being introduced into the discussion for the first time or is a word already referred to, whether the noun is being considered by itself or in relation to nouns of the same *meaning* (class or category). These function words include quantifiers, possessive words, and demonstrative words. Traditionally, a noun is defined as a *naming* word. However, we cannot be sure that a particular word is a noun until we note its placement in the sentence and the function words and modifiers it can take.

A noun accompanied by any modifiers and/or function words that express the speaker's or writer's purpose makes up what is called a "noun phrase." The noun itself, in such a phrase, is termed the "head-word." This is the same as the "simple subject," in the case of a noun phrase serving as a subject. The expanded noun--the noun phrase--is the same as the "complete subject." A noun phrase, like a sentence, has a definite word-order pattern. Most of the time, and regardless of where the noun itself is in the sentence, the function words and short modifiers will precede the head-word. (Modifiers that offer exceptions to this rule are discussed (see above) in connection with Slotting--Verbals, Slotting--Clauses, Slotting--Prepositional Phrases, and Slotting--Appositives.)

The simplest noun phrase we can form will consist of a head-word by itself: a proper noun like *George* in *George is sick*; or an abstract noun like *justice* in *We are in favor of justice*; or a "mass noun" (which cannot be readily expressed in terms of enumerable units) such as *water* in *We use water every day*; or a plural noun such as *children* in *The teacher loved children*. The next-simplest kind of noun phrase consists of a head-word preceded by an article--a "determiner" or "noun indicator." In place of the article (that is, in the same slot), we may put a word indicating possession (*my school*, *our school*, *John's trees*, *anyone's trees*). Or else, we may place a demonstrative word in this same slot (*this school*, *these trees*). Or we may insert a quantifier there--a word telling how much or how many (*any school*, *one school*, *no school*, *all trees*, *few trees*, *some trees*, *forty-three trees*). Quantifiers may also be *combined* with these other kinds of words, instead of substituting for them. A very few quantifiers can go at the beginning of the phrase, before the article or demonstrative word or possessive word (*many a school*, *both these trees*, *all John's trees*). Far more commonly, a quantifier is placed just after such a word (*the one school*, *a few trees*, *John's forty-three trees*).

Any adjective we insert in a noun phrase will come after the kinds of words indicated above, and before the noun head-word (*the one large school*, *these many green trees*). If we wish to form a series of adjectives, they will all fit into this same territory (*the one large, modern, expensive city school*; *these many green, tall, pretty Christmas trees*).

Slotting--Noun Phrases (cont'd)

An adverb that can be inserted into a noun phrase to modify a particular adjective is called an "intensifier." Almost always it will go just before the adjective it modifies (*the one rather large, fairly modern, very expensive city school*). We may expand the phrase further by modifying these intensifiers in turn by other preceding intensifiers (...*not very expensive*...) or by placing other attributive nouns in front of the original attributive noun (...*Weehawken township schools*...). Similarly, attributive nouns or nouns in the possessive case may take their own modifiers inside a noun phrase (*the old-car dealer, the old worn book's green binding*).

Most adjectives in a noun phrase (as well as predicate complement adjectives) may take inflectional endings (*er, -est*) to show comparative or superlative degree, if they are not longer than two syllables; otherwise, they will take the function words *more, most, less, least*, immediately preceding the adjectives as intensifiers do.

The noun phrase offers the advantage of considerable elasticity and economy. We can insert as many function words and modifiers as we wish--or at least until the phrase becomes too bulky to be read or spoken easily--as long as we observe the rules of word order. (And we learn these rules through practice with the oral language, if we come from non-disadvantaged English-speaking homes, well before we enter kindergarten.) But, no matter how bulky a noun phrase may grow, the alternatives would be even more cumbersome. A phrase like *the green trees* implies, as structures with equivalent meaning, *the trees that are green* (noun plus adjective clause in which *green* is a predicate adjective) and *the trees are green* (an embedded kernel sentence in which *green* is a predicate adjective).

A combination of attributive noun and head-word can be converted into a noun modified by a prepositional phrase, or a clause, or a sentence (*city school*: *school in the city, school which is in the city, the school is in the city*). The same is true of a combination of noun in the possessive case and head-word (*Jack's poem*: *the poem of Jack's*: *the poem which Jack composed*: *Jack composed a poem*). Either of these alternative structures is of course wordier than the noun phrase *per se*. We would want to resort to them only for variety's sake, or to give special clarity or emphasis to either the head-word or its modifier(s).

Punctuation shows the unity of the noun phrase. The only occasion for inserting commas *anywhere* in a noun phrase is to separate adjectives in a series, as in the examples above. (In speaking or reading aloud, distinct pauses would "stand for" the commas.) Note that we do not separate any adjective from its own adverbial modifiers by commas. We may also want, occasionally, to use a *hyphen*, if a phrase in which an adjective precedes an attributive noun might be ambiguous otherwise. (*Old clothes dealer* could be interpreted as either *a dealer in old clothes* or *a clothes dealer who is old*. Using these alternative structures would eliminate the ambiguity, but so would a hyphen: *old-clothes* dealer, old *clothes-dealer*.

Slotting--Noun Phrases (cont'd)

The hyphen would also be reflected in speaking or reading aloud: it would be signaled by a very *short* pause, almost imperceptible, as if we were pronouncing the two connected words as merely two syllables of the same word: *oldclothes*, *clothesdealer*. Such hyphenation is, in fact, a principal reason for the appearance of compound nouns in our language: *schoolteacher*, *drugstore*, *housekeeper*, etc.

A noun phrase may also consist of a pronoun. A "personal pronoun" such as *he*, *him*, *she*, *her*, *it*, *they*, *them* is a substitute for a whole specific noun phrase, with all its modifiers, and not just the head-word. (That is, *she* does not substitute for *girl* alone in an expression like *the very lively, pretty college girl*; if it did, we could logically say *the very lively, pretty college she*.) Some possessive pronouns may also serve as substitutes for whole noun phrases (*the fault was ours*: *the fault was our fault*), or many quantifiers,such as *all*, *some*, *many*, *none*, *(a) few*, *ten*, *fifty*, etc. Ordinary adjectives on occasion may substitute for a combination of the adjective plus an "understood" head-word: *I prefer the red (scarf) to the brown (scarf)*. So-called "indefinite pronouns" like *one*, *someone*, *everybody*, *something*, *nobody*, etc., serve as substitutes for noun phrases denoting a *large, general class* of individual persons or other entities. These pronouns are distinguishable from personal pronouns in two other senses also: they may serve as possessive words (*someone's hat*, *everybody's favorite sport*), and they may be modified by adjectives, which come *after* the pronoun head-word, or by adjective phrases or clauses (*something foolish*, *anything on the table*, *nobody who has ever seen the Grand Canyon*).

Other kinds of structures that may function like noun phrases in a sentence include verbal phrases, noun clauses, and prepositional phrases. (See above)

Slotting--Verb Phrases

The verb is basic to every type of sentence. (See p.256.) It marks the beginning of the *predicate*: that part of the sentence which makes an assertion of some kind about the subject. In the case of transitive and intransitive verbs, the vocabulary meaning of the verb tells us what sort of activity we are attributing to the subject.

Examples:

The boy sees...
The class visited...
The candidate will run...

In the case of transitive verbs, this action is being performed on or in relation to the noun complements coming after the verb.

Slotting--Verb Phrases (cont'd)

Examples:

The boy sees the train.
Fred may give Mary some help.
I called the youngster a good sport.

By contrast, "linking verbs" have little or no vocabulary meaning. They are mainly a bridge or "equal sign" between the subject and the predicate complement.

Examples:

Tommy is sick.
The hour seemed late.
Bob will become an artist.

So called "sense" verbs behave much the same as linking verbs, although having clear-cut vocabulary meaning.

Examples:

The candy tasted sweet.
The hat looked lovely.
The water may feel cool.

In each of the four categories (see p. 256), the verb is "marked" to give grammatical information. For one thing, the verb itself takes various endings (suffixes): no ending; -s; -ing; -ed, -d, or -t; and, for some verbs, -en or -n.

However, there are many kinds of irregularities with regard to endings. All verbs can take the first three kinds of endings. But a verb like cut may have only three kinds. A verb like come or sing may substitute internal vowel change for the last two kinds of endings. A verb like teach or bring may combine internal sound-change with one kind of ending, as in taught, brought. A verb such as go may borrow a form like went from another verb altogether. And the very common verb be actually is a blend of four different verbs. We learn most of these irregularities unconsciously, in and out of school. Non-standard English, especially the English used by foreign-born speakers, often clashes noticeably with standard English in the endings or internal sound-changes it gives to verbs: he brung; I knowed; we seen, etc. For children in these two groups, the correct endings and the occasions for using them must be taught in the classroom.

Marking a verb also means employing a "helping" ("auxiliary") verb along with it. (The verb itself, in such a combination, is called the "main" or "true" verb. The combination of helping and main verbs is called the verb phrase.) Helping verbs are function words only. Helping verbs always precede the main verb in the sentence, even when, as in questions, they may come at some distance from the main verb. The only exception to the rule is to be found in inverted sentences of the type: Reviewing the troops that day were three officers from Napoleon's staff.

Slotting--Verb Phrases (cont'd)

Both main verbs and helping verbs may consist of more than one part. In informal English, and especially in slang, two-part main verbs such as run down, help out, bring up, look over, take apart, and carry out abound. The second word in such a compound is classified sometimes as an adverb, sometimes simply as part of the verb. It is not a preposition, even when a noun follows it. It stays with the other part of the verb, as in the Passive Transformation.

Example:

Their aunt brought up the children. The children were brought up by their aunt.

It usually can move to the end of the sentence, while a preposition cannot.

Examples:

They carried out the plan: They carried the plan out.
But not:
He ran out the door: He ran the door out.

Auxiliary verbs may also be compounds. Most often, the verb phrase contains just one auxiliary verb: some form of be or have, usually, but perhaps do, or get (especially in informal speech or writing). Or it may contain one of the so-called "modal auxiliaries"--verbs that differ from other auxiliaries in not changing form to show agreement with a third-person subject, and in being thought of, usually, as having, at most, only two tense forms (may, might; will, would; shall, should; can, could; must; ought to).

When more than one auxiliary is used in a verb phrase, a definite word order is followed. The modal auxiliary, if any, comes first; then a form of have, if any; then any other auxiliary (such as a form of be), if any; and finally the main verb.

Examples:

Tom may have been in school yesterday.
Frank ought to have kept going in the race.
The package should have been delivered by now.

Idiomatic auxiliaries, including words which are not themselves verbs but which are integral parts of the compound, may also appear in verb phrases.

Examples:

Johnny is to attend high school next year.
I am about to do my homework.
She was on the point of leaving when the phone rang.
May has to see me tomorrow morning.

Slotting--Verb Phrases (cont'd)

Like the modals, these special auxiliaries come first in the verb phrase, ahead of any other auxiliary verb.

The ending which the main verb takes depends upon the specific auxiliary verb which immediately precedes it in the verb phrase. For instance, after a form of *have*, the main verb will always be in the past-participial form (*have gone*, but not *have go* or *have going*). After a form of *be*, the main verb will be either a present participle or a past participle (*is taking* or *is taken*). After a form of *do*, the main verb is always in its root (infinitive) form (*did laugh*). When the auxiliary verb is a modal, or an idiom ending in *to*, the main verb is in its infinitive form (*might understand*, *ought to work*, *is about to leave*). If the idiom ends in *of*, however, the main verb will be a present participle (*on the point of going*).

The word order within the verb phrase, and the form of the main verb that follows a specific auxiliary, are both learned unconsciously through the oral language by the average English-speaking child before he reaches kindergarten. The child from a non-English-speaking background may have to be taught these patterns in the classroom. The socially-disadvantaged American-born child may also have to be taught the correct forms of the verb phrase, though: one of the major differences between Standard American English and non-standard varieties, in fact, has to do with the construction of verb phrases (as is already pointed out above).

Examples:

He done gone.
The turkey been cooked.
Mary be(s) sick every day.

Alterations within the verb phrase, or its position in relation to the subject, can be signals to the listener or reader that the whole sentence has changed its purpose or meaning. See for example, p. 264, for an explanation of how omission of *all* helping verbs and endings on the main verb generates an imperative sentence, or how moving the *first* auxiliary verb to the very beginning of the sentence helps to transform a declarative sentence into an interrogative sentence. See p. 260 for a discussion of how specific changes in both the helping verb and the ending on the main verb turn an active-voice sentence into one in the passive voice. Stylistic variety, *without* change in meaning or purpose, may also be achieved in a sentence by inversion of the subject and the first helping verb, or occasionally the main verb alone (see p. 259).

The way the verb phrase is constructed also helps to give an indication of the *tense* (time) of the action. In the active voice, there are twelve tenses. Two of these--the simple present and simple past--are signaled by changes in the ending of the main verb; no helping verb is present at all.

Subject + *walk(s)*. Subject + *walked*.

Slotting--Verb Phrases (cont'd)

For all other tenses, both a particular helping verb, or set of such verbs, and a particular ending on the main verb (or no ending) are necessary as signals. The "simple future" tense has the form:

Subject + will (shall) walk.

Then there are the "progressive" tenses, for example--past, present, and future:

Subject + was (were) walking.
Subject + am (is, are) walking.
Subject + will (shall) be walking.

There are also the "imperfect" tenses--past, present and future:

Subject + had been walking.
Subject + have (has) been walking.
Subject + will (shall) have been walking.

Finally, there are the "perfect" tenses--past, present, and future:

Subject + had walked.
Subject + have (has) walked.
Subject + will (shall) have walked.

The passive voice has only eight of these tenses; it lacks the future progressive tense and all three of the imperfect tenses. All passive-voice tenses have a past participle as the main verb and at least one helping verb. The simple tenses--past, present, and future--would have these forms, respectively:

Subject + was (were) taken.
Subject + am (is, are) taken.
Subject + will (shall) be taken.

The past and present progressive tenses would have the forms:

Subject + was (were) being taken.
Subject + am (is, are) being taken.

The three perfect tenses would have the forms:

Subject + had been taken.
Subject + have (has) been taken.
Subject + will (shall) have been taken.

Theoretically (and as many Language Arts and English books still say), these tenses are quite distinct from one another and cannot be interchanged without serious loss of meaning. In practice (as we learn when, as infants, we begin to listen and speak with comprehension), the situation is rather different. The tenses have developed specific uses that ignore names or boundary lines. For example, the simple present tense is *not* employed for actions going on at the immediate moment, necessarily. *I am sitting in this chair* (the present progressive tense) is definitely more common than *I sit in this chair* (the simple present tense) to describe an event occurring at this moment. The same consideration applies to verbs in the other two progressive tenses:

Examples:

Yesterday, at three o'clock, he was sitting in this chair.
Tomorrow, at three o'clock, he will be sitting in this chair.

On the other hand, with certain verbs having the general idea of a *mental* action, the progressive form would sound awkward if it were substituted for the simple tense:

Examples:

I understand your question now.
I agree with you, at this moment.

Actually, the simple tenses are used, in the main, to give the idea of a broad, general time-period, rather than a specific, precise point in time. If we say *John works in the supermarket now*; *last year he worked in the bakery*, we do not mean to imply that at a given, precise moment last year or this year, John happened to be in the bakery or in the supermarket. But note that we may also use the progressive tenses to convey the same idea:

Examples:

John is working in the supermarket now.
Last year he was working in the bakery.

With the idea of broad futurity, we may interchange the so-called simple future tense with other tenses, both future and non-future, as long as an adverbial is present to help specify the idea of futurity.

Examples:

Mary will go to college in 1978.
Mary will be going to college in 1978.
Mary goes to college in 1978.
Mary is to go to college in 1978.

The same difference between workbook theory and actual practice occurs in connection with the perfect and imperfect tenses. "Perfect," grammatically speaking, means "completed," and "imperfect" means "incomplete." If we are trying to show, for instance, that we began an action some time ago and it is still not finished, the most precise way to indicate this is to use the imperfect tense.

Slotting--Verb Phrases (cont'd)

Example:

For the last two hours I have been doing my homework, and it still isn't finished.

But we can also convey the same idea by:

Example:

For the last two hours I have done my homework, and it still isn't finished.

If we are dealing with actions beginning and finishing (or not yet finishing) in the past, we have three options instead of two:

Examples:

I had been waiting on the corner for several hours before she arrived.
I waited on the corner for several hours before she arrived.
I had waited on the corner for several hours before she arrived.

The same considerations apply to use of the future perfect and imperfect tenses.

The perfect tenses, along with a word like just, are also used to give the idea of recency of occurrence. Not the difference between:

Examples:

Helen came into the room.
Helen had just (or: has just) come into the room.

There are also certain uses of the simple present tense to convey ideas that are not so much actions as timeless factual relationships.

Examples:

Hydrogen combines with oxygen to form water.
All lines of longitude converge at the poles.
Aristotle discusses the Greek drama in this book.

The same tense is sometimes employed in the so-called "narrative" or "historical" present tense, as when we are trying to dramatize a past action (real or imaginary) by making it seem to happen in the present.

Example:

Napoleon points to the map. "We shall invade Italy!" he tells his commanders.

The important thing is this: In helping students to make more effective use of their own intuitive ideas of tense, we must and should expect a good deal of variety in what they give us. After all, the adult world (from which students absorb their real, working grammar) shows such variety. A wrong tense, signaled by the wrong verb phrase and/or adverbial, is one thing. (I go to school yesterday to see the principal.) But simple variability in tenses, as illustrated above, is quite another. Variability can occasionally make for confusion, or at least imprecision, as in:

Examples:

Tomorrow at this time I will be arriving in Chicago.
Tomorrow at this time I will have arrived in Chicago.

But there is no significant difference in meaning between:

Examples:

Tomorrow at this time I will be arriving in Chicago.
Tomorrow at this time I will arrive in Chicago.

In fact, the future progressive form may even seem to the speaker or listener to be a little more active and vivid, and hence stylistically preferable.

Variability in tense also helps to explain why some tenses are rarely used by adults, and thus heard hardly at all in students' language. Most people find the future imperfect and future perfect tenses somewhat cumbersome to handle, and so they substitute the simple future or future progressive tenses instead, or else reword the sentence to avoid the problem. To a lesser extent, the same thing is true or the past perfect and past imperfect tense. Therefore, we should not expect to hear these tenses much among students, especially very young ones. If these tenses are learned at all, they are learned in school--and gradually.

Be guided by actual usuage--in variability and in all other matters affecting tense. Do not, for instance, insist that students use the simple present tense to convey an action occurring in the immediate present--or even in the broad general present--if they feel uncomfortable with such a use. Today we are having a birthday party in class is much closer to actual use than Today we have a birthday party in class--and that is how it will strike even the youngest student. It is especially important not to force the simple present tense inaccurately upon students for whom English is a second and still difficult language. Many other languages do not have progressive tenses, and these must be learned by the foreign-born students, and learned as they reflect actual use.

Nor should you insist mechanically upon the distinction between shall and will in signaling the future tenses. Shall, for all practical purposes, has almost disappeared from American English speech. Will itself, for that matter, does not occur very often. The contraction -'ll is the most common signal. In the informal spoken language that students learn at home, will is used only when the word is being emphasized--Yes, you will do your algebra!--or when the word(s) following it are eliminated as

Slotting--Verb Phrases (cont'd)

"understood"--*I'll agree to the plan if you will*--or when a question is uttered--*Will you lend me a dollar?* A similar rule of use applies to the various forms of *to be* and *to have* used in the present tenses as helping verbs or as main verbs:

Examples:

He's eating his dinner.
I'm your friend.
I AM your friend:
We're taller than you are.
Are you feeling well?

I've got a new coat.
He's my brother.
We HAVE been to Europe:
I've run farther than you have.
Had the work been done yet?

Students coming from severely disadvantaged socio-cultural backgrounds may go even further in departing from Standard American English. The *-in'* for verbs ending in *-ing* will be universal for such students. But in their speech, in addition, the contracted helping and linking verbs may fade out altogether.

Examples:

He my friend.
We havin' a party tomorrow.
You comin' with me?

I been eatin' ice cream.
You given pencils by your teacher.

Such language is like that achieved in Sentence Reduction (see p. 124). It is highly economical, retaining just enough in the way of endings, word order, and key vocabulary words to be intelligible--which is why it is often hard to down-play, among students using it, in favor of the wordier Standard verb phrases.

The verb phrase--especially the helping verbs--may also show *mood* (or *mode*). There are three moods in English. The most common, the "indicative mood," is that which characterizes statements of fact (or what are offered as statements of fact, anyway), and questions intended to elicit statements of fact as answers.

Examples:

John is visiting his grandparents. Where do they live? They once lived in Chicago, but now they are living in Minneapolis.

Whether or not these statements are true is linguistically irrelevant: listening to them or reading them, we assume from the use of commonplace verb phrases that they are *meant* to be taken as fact. Thus, all declarative sentences are in the indicative mood.

The "imperative mood," which takes in all imperative sentences, involves not statements or questions of fact, but commands and requests. It has no helping verbs, as is pointed out above, and cannot change tenses.

Examples:

Go to your room, George.
Give me that book.

Certain polite or traditional kinds of utterances in the imperative mood may use helping verbs, as in Will you go to your room, please or You will give me that book; but we do not really need the helping verbs here, and in any case either the context in which we utter such sentences, or our intonation, or both, will signal to our listeners that we are using the imperative mood.

The nature of the verb phrase may also help to signal the "subjunctive mood." This mood is gradually disappearing in all but in the most formal kinds of spoken or written English, but it still has its uses. It is employed most often to signal preferences, wishes, conditional statements, or speculations.

Examples:

I would suggest that Mary study French next semester.
If only that bus would come along!
If I were eighteen years old, I would enlist in the Navy.
John would do better in algebra if he studied (or: were to study) his assignments more carefully.

The subjunctive has a limited number of tenses--which can, as in the case of the indicative mood, often be interchanged.

Examples:

If Mr. Smith had run for mayor last year, he would have been elected.
If Mr. Smith were running for mayor last year, he would have been elected.
If Mr. Smith had been running for mayor last year, he would have been elected.

Note that these interchanges refer to speculations about the past, and that the interchanges of verb phrases all occur in the if clause, not the main (independent) clause. In speculations about the present time, the same rule applies, and both the verb phrase in the if clause and the verb phrase in the main clause change to show that the present time is intended.

Examples:

If Mr. Smith ran for mayor today, he would be elected.
If Mr. Smith were running for mayor today, he would be elected.
If Mr. Smith were to run for mayor today, he would be elected.

To show a speculation in the future tense, all we would have to do, or could do, is shift the adverb: from today to next year. However, with both the present tense and the future tense, we feel very positive about what we are saying, as if we are not so much speculating as admonishing or exhorting our listeners.

SLOTTING - VERB PHRASES (cont'd)

Examples:

If Mr. Smith runs for mayor today, he will be elected.
Mary ought to study French next semester.
John will do better in algebra if he studies (*or*: will study)his assignments more carefully.

The further we go from mere speculation to positive prediction or exhortation or admonition, the more apt we are to switch into the ordinary indicative mood--and this is surely one reason (along with the relative complexity of the verb phrase in the subjunctive mood) why the subjunctive mood is disappearing.

The most common way of helping to signal the subjunctive mood, when we do employ it, is through the modal auxiliaries referred to above, as first helping verbs or sole helping verbs in the verb phrase: *would* (*have*), *could* (*be*), *might* (*have been*), etc. If we use *have* or *be* as either helping or main verb, the forms *had* and *were* are "borrowed" from the indicative-mood past-tense forms of these verbs as additional signals of the subjunctive mood. (In practice, though, especially in the spoken language, *was* is much more common than *were*, as in *If I was eighteen years old, I would join the Navy*. Similarly, just as *will* is heard far more frequently than *shall*, so *would* has virtually replaced *should* in the subjunctive mood--as in *I wouldn't buy that hat if I was you*.)

The word "if" (or a synonym such as "on condition that") acts with the verbs to help show that the subjunctive mood is intended. Sometimes, though, a clause beginning with "if" may be omitted as "understood" in a sentence: *Jack would make a fine boxer* (*if he went out for boxing*). But the fact that the *if*-clause could be inserted makes the sentence *Jack would make a fine boxer* subjunctive anyway. In more formal kinds of writing and speech, inverted word order in the conditional (dependent) clause substitutes for the use of "if".

Examples:

Were he to go out for boxing, Jack would make a fine boxer.
Had Columbus known where he was, he would not have called the natives "Indians."

Such forms, of course, are not likely to be found in the everyday oral language--even that of most adults.

In statements expressing preferences or wishes, inverted word order may be the only sign of the subjunctive. Note, for instance, the difference in meaning between *Your Highness may live forever* and *May Your Highness live forever*. The absence of regular endings on the main verb may also show the subjunctive mood: *Long live the king* differs in meaning from *Long lives the king*. In sentences of the type *I prefer that he do his own work*, *We will recommend that a thousand dollars (should) be sent to the charity*, *The parents have suggested that a policeman (might, could, should, ought to) patrol the intersection*, subjunctivity is signaled not only by the meaning of the main verb in the main clause (*prefer*, *recommend*, *suggest*), but also by the use of the infinitive form (with or without a modal auxiliary) in the noun clause which begins with *that*, instead of the regular form of the verb after a noun or third-person pronoun in a present-tense sentence in the indicative mode (*does*, *are sent*, *patrols*). As in the case of tense, we sometimes have to look at a combination of signals in the sentence--not just *if* alone, or the verb phrase alone--to determine mood.

Even the use of the modal auxiliary may not in itself prove that a sentence is subjunctive. Modals like *may*, *would*, *could*, etc., can be used in the indicative and imperative moods also. For example, *would* is sometimes used to signal a broad simple-past tense: *Whenever I rang the doorbell there, Freddie would answer it*. And *may*, as in *Your Highness may live forever*, can be used to show probability or possibility in the indicative mood.

When we do unmistakably have a sentence in the subjunctive mood, however, any transformations of it into a question are also considered to be subjunctive.

Example:

Had Columbus known where he was, would he have called the natives "Indians"?

There is no distinctive mood for interrogative sentences.

The verb phrase in the indicative and subjunctive moods can also show special *emphasis*, as when we are trying to convince a listener or reader that our statement is correct. When the particular verb that we are using is the thing in doubt, or the thing we want particularly to get across, we simply place extra stress on the main verb in speaking, and we tend to underline or capitalize it in writing.

Examples:

Susy didn't walk to school--she RAN to school.
You won't play with your cereal; you'll EAT it.
Tommy would have SHRIEKED if he could have seen what Bobbie did with his new bicycle.

If the whole sentence is the thing to be emphasized, we may continue to stress the main verb, but more often we place stress on the first helping verb. If there is no helping verb in the verb phrase to begin with, we construct one from the verb *to do*.

Examples:

Yes, she WILL arrive on time; just wait and see.
If he had ever received my letter, he WOULD have answered it.
I DID read the whole book last night.
Children DO like spinach, if it's properly cooked.

Slotting--Verb Phrases (cont'd)

Of course, in mild emphasis, the stressing or underscoring may not be necessary. The use of *to do* alone may suffice; or the context of the sentence may in itself supply the emphasis. Conversely, in giving emphasis we may use exclamation marks (see p.269), or we may convert the whole original sentence into a noun clause and preface it by a construction like *It is true that* or *You can believe that*. We may simply tag a phrase like *believe me* onto the beginning or ending of the sentence. Any of these other methods can take the place of the emphasis on, or use of *to do* in, the verb phrase; or they can accompany it.

The verb phrase takes adverbial modifiers of various kinds, which can be inserted, depending on the particular adverbial, into the verb phrase (between one helping verb or another, or between the helping verb and the main verb); just before the verb phrase; or even at the beginning or end of the sentence.

Adverbials that move around *very* freely within a sentence are usually thought of as modifiers of the whole sentence. (See p.305.) One particular type of modifier, however, accomplishes what is sometimes called the "negative transformation." It involves the use of words like *not* and *never* or their contractions.

In a kernel sentence (see p.256) in which the verb phrase consists only of some form of *to be*, the transformation is accomplished by placing *not* after the verb or attaching the contraction -*n't* to the verb. (*Bill was not a mechanic*. *The children aren't asleep yet*.) If any other verb is involved, a helping verb is formed from the verb *to do*, and the word *not* follows it either as a separate word or as a contraction. (*We do not enjoy Western films*. *The numbers didn't add up right*.) If the verb is *to have*, however, three options are possible. (*I haven't a penny left*. *I don't have a penny left*. *I haven't got a penny left*.) In the Imperative Transformation (see p.264), the insertion of *not* or -*n't* requires the use of the helping verb *to do* in all instances, whether the main verb is *to be* or any other verb. (*Don't go near the water*. *Do not be a pessimist*. *Don't have any bad dreams*.) In the Interrogative Transformation (see p.265), the most common tendency by far is for *not* to attach itself as a contraction to whatever part of the verb phrase is front-shifted. (*Aren't the boys here yet*? *Why won't Bob have completed the job*? *Mightn't the book been found by someone*?) Even in the most formal kinds of writing or speech, American English favors the contracted form in phrasing negative questions.

Never is somewhat more movable than *not*. In a declarative sentence containing just a main verb, it precedes a transitive or intransitive verb, but may come before or after the linking verb *to be*. (*Tim never saw his father*. *We never walked in the park after that incident*. *Helen never was a poor student*. *Helen was never a poor student*.) *Never* may even come at the beginning of a sentence, but in such a case (as with *nor*, *neither ...nor*, and *not only...but also* as coordinating conjunctions), inversion of subject and at least part of the verb phrase, similar to what occurs in the formulation of a question, will be necessary. (*Never did we hear such wonderful music*. *Nor was Henry the only student in the class to catch* *the error. Neither do they toil, nor do they spin. Not only would we be willing, but we would also be eager.*) In the Imperative Transformation, *never* always occurs at the beginning of the sentence. (*Never go near the water. Never be fussy about small matters.*) In the Interrogative Transformation, *never* remains in the predicate (*Why were the police never notified? Is the store never going to send me a refund?*).

Never is equivalent in meaning to (although perhaps stronger in emphasis than) *not ever* or *-n't ever*. If either of the two latter forms is employed, *not* (or *-n't*) follows the rules of placement cited above in all types of sentences. In imperative sentences, though, *ever* stays in the predicate.

Examples:

Mary could never visit us after we moved to the new neighborhood: Mary couldn't ever visit us, etc.
I never eat candy: I don't ever eat candy.
He is never here at night: He isn't ever here at night.
Why were the police never called?: Why weren't the police ever called?
Never go near the water: Don't ever go near the water.

Negative words may also be used as adverbs or pronouns. *Not* may, for example, modify a whole noun phrase, coming in front of it like a predeterminer, as in *Not a single person came to the meeting*. Or it may modify an adjective or another adverb, as in *A not too loud color is what the artist needs here*. *Never* may occasionally be used in these same ways. *No* is used only as a quantifying word, as in *No birds sang that day*: it cannot modify a verb. But, like *never*, some other negative words have two forms, really meaning not+(pronoun or noun). For instance, *none* means *not a one* or *not any*. *Nothing* means *not a thing*. *Nobody* or *no one* means *not a single person*. And so on. When a noun phrase follows a transitive verb as its complement, we may use either form of such a negative word, and *not* may go inside the verb phrase in the way specified above.

Examples:

I saw nothing in the room: I didn't see a thing in the room.
That miser would not give anyone a dollar: That miser would give no one a dollar.
We went noplace that year: We didn't go anyplace that year.

Antonyms having a negative meaning may also alternate with constructions involving *not* or *never*--as in *Mary is not happy*: *Mary is unhappy*. As with *never* or *not ever*, there is of course a difference in emphasis between these alternative forms. But, as in the instance of tenses, we must expect to find some variation in the way in which both adults and children form negative transformations.

Movability

In spite of its rigid word order, the English language allows us to move certain parts of speech around fairly freely within a sentence. Adverbs, especially if they answer the question *how* or *when*, and they modify the verb or the whole sentence, can often fit either at the beginning or at the end of the sentence, or as part of the verb phrase.

Examples:

Yesterday I visited Bob. I visited Bob *yesterday*.
He can fix that car *easily*. He *easily* can fix that car. He can *easily* fix that car.

Adverbial phrases or clauses can often go at the beginning or at the end of the sentence, or even right after the subject.

Examples:

In the morning I go to school. I go to school *in the morning*.
When he was young, Jim liked circuses. Jim, *when he was young*, liked circuses. Jim liked circuses *when he was young*

Infinitives that answer the question *why* are considered adverbial and can also be moved around.

Examples:

To get a better job, John wrote a letter to Mr. Smith. John, *to get a better job*, wrote a letter to Mr. Smith. John wrote a letter to Mr. Smith *to get a better job*.

Adjective phrases may be moved like adverbs if they give only incidental information and are not needed to identify the noun they modify.

Examples:

Happy as could be, Richard ran home to tell us the good news. Richard, *happy as could be*, ran home to tell us the good news. Richard ran home to tell us the good news, *happy as could be*.

Verbal phrases used like non-essential adjectives are also movable.

Examples:

Singing its song, the robin woke us up this morning. The robin, *singing its song*, woke us up this morning. The robin woke us up this morning *singing its song*.

Noun phrases used as incidental appositives may go either before or after the noun which they describe.

Movability (cont'd)

Examples:

A baker by trade, Mr. Brown makes delicious birthday cakes. Mr. Brown, *a baker by trade*, makes delicious birthday cakes.

Complements (predicate adjectives, direct objects, etc.) may also be moved to the front of the sentence occasionally, to give better emphasis or provide better parallelism. (See p. 259) The same is true of parts of the verb phrase. (See p. 260)

All the kinds of movability cited above are optional; they do not change the basic meaning or purpose of the sentence. Movement of the subject and/or direct object (along with other alterations in the sentence) is mandatory in the Passive and Expletive Transformations (see pp. 260,261); even here the results are merely stylistic variations. In the Interrogative Transformation, however (see p. 265), movement of all or part of the verb phrase is mandatory, and the outcome is a sentence that has changed from a statement into a question.

When we make such changes in placement, we often put commas around the words that have been moved. (In speaking or reading aloud, we would pause momentarily at the points where the commas would go.) The commas or pauses show either (a) that the item that has been moved is out of its usual place in the sentence; or (b) that it gives only incidental information and is not an essential part of the sentence; or (c) both. For this reason, then, we do not have to put commas around one-word adverbs, whereever they come in the sentence, or around adverbial phrases at either the beginning or at the end of the sentence, or around adverbial clauses coming at the end of the sentence. But even in these cases, if omission of the commas might cause misreading, commas should be inserted.

Expansion by Duplication

Each of the parts of speech and structures cited above may be duplicated. That is, it may form part of a *series* of items of its kind, the members of which are connected by conjunctions such as *and*, *or*, *but*, *while*, *yet*, *(and) so*, *either*...*or*, *nor*, *neither*...*nor*, *not only*...*but (also)*, or by commas or semicolons that substitute for conjunctions.

These conjunctions are called "coordinating conjunctions," and the items which are duplicated are decribed as "coordinate" or "compound." Hence, whole sentences can be combined (as "independent clauses") into compound sentences, as in *Jack Sprat could eat no fat (and,but,while) his wife could eat no lean*. Or two or more sentences with the same subject and different predicates can be represented by a single sentence with a compound predicate, as in *Mary played tennis all afternoon, went home, changed into evening wear, and was taken out to dinner*. Conversely, two or more sentences with different subjects and identical predicates may be reorganized into a single sentence with a compound subject, such as *Billy, Tommy, Fred, and several other boys from our neighborhood played in the Little League game that afternoon*. Compounding is similarly possible for complements of all kinds. Thus, a sentence like *The housewives donated food, money, and*

Expansion by Duplication (cont'd)

clothing to the flood victims is formed out of several sentences identical except for the direct objects.

Compounding may extend to various types of modifiers, also, in the case of separate sentences which are alike in every other respect: adjectives, as in *His long, active, versatile, (and) successful career was an inspiration to all of us*; adverbs answering the same question, as in *The diplomats proceeded slowly, carefully, and cautiously during the difficult negotiations*; and appositives, as in *Here is a statue of James Brown, the noted civic leader, industrialist, inventor, and patron of the arts*.

Prepositional phrases, verbal phrases, and clauses of all types may also be duplicated, and redundant phrase or clause markers may be deleted in the process--as is indicated in such sentences as *The children went to the circus, (to) a Chinese restaurant, and (to) the movies*; *Frank's ambition is to make a lot of money quickly and* (to) *retire early*; and *When the curtain came down, (when) the crowds left, and (when) the theater was empty, the charwomen began their labors*.

Whatever form it takes, duplication is actually a kind of embedding, in the sense that the sentence containing the series is equivalent in meaning to (and may be said to be formed from) two or more "understood" sentences, each containing one of the elements in the series. (See Embedding, p272.) For clarity's sake, however, it is important that these elements all be "parallel"--that is, alike structurally. A sentence such as *Not only was she beautiful but also talented* shows poor parallelism, since the respective segments following the two parts of the conjunction--*was she beautiful* (a sentence, despite the subject-verb inversion) and *talented* (a predicate adjective)--are grammatically dissimilar. Corrected, the sentence would be either *Not only was she beautiful (but) she was (also) talented* or *She was not only beautiful but (also) talented*: two sentences in parallel, or two predicate adjectives. In a sentence like *The thirsty child ran to the faucet, turned it, and not a drop came out*, the commas and conjunction attempt to combine two predicates and a whole new sentence. The simplest way to restore parallelism here would be to change the comma after *faucet* to another *and*. We would then have a compound sentence in which one of the independent clauses contained a compound predicate--in other words, a series within a series.

Outlining (Planning the Paragraph or the Whole Composition)

A paragraph may be regarded as an expanded sentence, basically. (See above.) It differs from other kinds of expanded sentences in the sense that the expansion takes place *outside*. That is, each of the elements that are added is itself expressed as *another sentence*. The original sentence which requires the expansion is called the "topic sentence," and it usually comes at the beginning of the paragraph (as an introduction) or at the very end (as a summary). Occasionally, though, parts of the topic sentence may be embedded as phrases or clauses in several separate sentences, somewhere in the paragraph, or it may be located at the end of the preceding paragraph, as a transitional sentence.

Outlining (*Planning the Paragraph or the Whole Composition*) (*cont'd*)

Sometimes an illustrative sentence may expand another illustrative sentence rather than the topic sentence directly. If this happens so often that the paragraph begins to stray away from the subject-matter implied in the topic sentence (in its key words), then what is happening is that one of the illustrative sentences has itself become a topic sentence. In that case, a *new* "secondary" paragraph should be built around it.

Example:

If, in developing the paragraph above, one of the illustrative sentences were *The park had many good restaurants* and some immediately succeeding sentences were *They served Chinese food in a big restaurant near the pool* and *There were a number of pizza stands* and *You could get hot dogs or hamburgers everywhere if you were in a hurry*,the related key words in these sentences (*restaurants*, *food*, *pizza*, *hot dogs*, *hamburgers*) would suggest that a *new* paragraph would be helpful here, with *The park had many restaurants* as its topic sentence. The word *park* in this new topic sentence would serve as a link (transitional device) between this new paragraph and the original one.

Secondary paragraphs may themselves be duplicated, as one illustrative sentence after another in the main paragraph is developed in greater detail; or out of a secondary paragraph, in turn, may come paragraphs which are still more subordinate. It is through such processes of expansion by whole paragraphs that a single paragraph may be expanded upon indefinitely--just as an individual sentence may be.

Both an individual paragraph and a series of paragraphs may benefit from the inclusion of transitional devices providing linkage between sentences and paragraphs. These may include (as is suggested above) key words or phrases spelling out or implying a topic which is being developed further, or "conjunctive adverbs" such as *also*, *indeed*, *in fact*, *for example*, *thus*, *therefore*, *nevertheless*, *however*, *instead*, etc., which function within a paragraph or between consecutive paragraphs much as coordinating or subordinating conjunctions do within compound or complex sentences.

Sentences may be reduced, as well as expanded--see p. 258--and so may paragraphs. Each individual paragraph may be reduced to its topic sentences; and these sentences may be combined as a single paragraph offering a synopsis or summary for the whole selection, or even, through Embedding, into a summary sentence or two. (Of course, just as an individual paragraph may begin or conclude with a topic sentence, so a series of paragraphs may begin or end with a summary paragraph.)

Outlining (Planning the Paragraph or the Whole Composition) (cont'd)

The sentences which expand the topic sentence are called "illustrative" or "explanatory" or "supporting" sentences. Theoretically, as in Embedding (see p. 272), they could all be attached to the topic sentence in some way, to form a single long complex, compound, or compound-complex sentence.

Example:

Topic sentence: *Palisades Amusement Park was an exciting place to visit.*

Phrases and clauses which could be added to explain why:

> *because it had many rides for children, since you could see the New York City skyline from the cliffs there, because of the wild-animal exhibits, with its large swimming pool*, etc.

Such a sentence, of course, would have to be limited in size for readability's sake--we could expand it only so far. But if we set each of these clauses and phrases up as a separate sentence, we could continue the expansion process indefinitely. Each of these sentences would be thought of as "subordinate" to the topic sentence.

Example:

> *Palisades Amusement Park was an exciting place to visit. It had many rides for children. You could see the New York City skyline from the cliffs there. There were wild-animal exhibits. The park had a huge swimming pool.*

Illustrative sentences may also be "coordinate" with the topic sentence. For instance, if the topic sentence were simply the beginning of a little narrative, like *John opened the classroom and stepped inside*, we could tell what happened next by Expansion by Duplication (see p. 306), through a series of independent clauses that would form a long compound sentence: *John opened the classroom door and stepped inside, (and) the room was empty, (and) he went to the blackboard, (and) he looked for a message from the teacher, (and) it was blank, (and) he wondered where the class had gone, (and) he decided to visit the principal's office to find out, (and) he left the room as quietly as he had entered it.*

But, again, such a sentence would be hard to read after a while. Organizing some of these independent clauses into distinct sentences, by eliminating the *and*'s and changing the punctuation, would be a much better solution.

In general, a paragraph which tells a story or describes a chronological process of some kind--a narrative paragraph or a "how-to-do-it" paragraph--will emphasize coordinate sentences. One that adds explanatory details to the topic sentence--a descriptive or an expository paragraph--will emphasize subordinate sentences. In practice, a paragraph is apt to contain both kinds of illustrative sentences. The important thing is that *each* illustrative sentence must be related back to the *topic* sentence, expanding some part of it in some way, if the paragraph is to be considered well organized.